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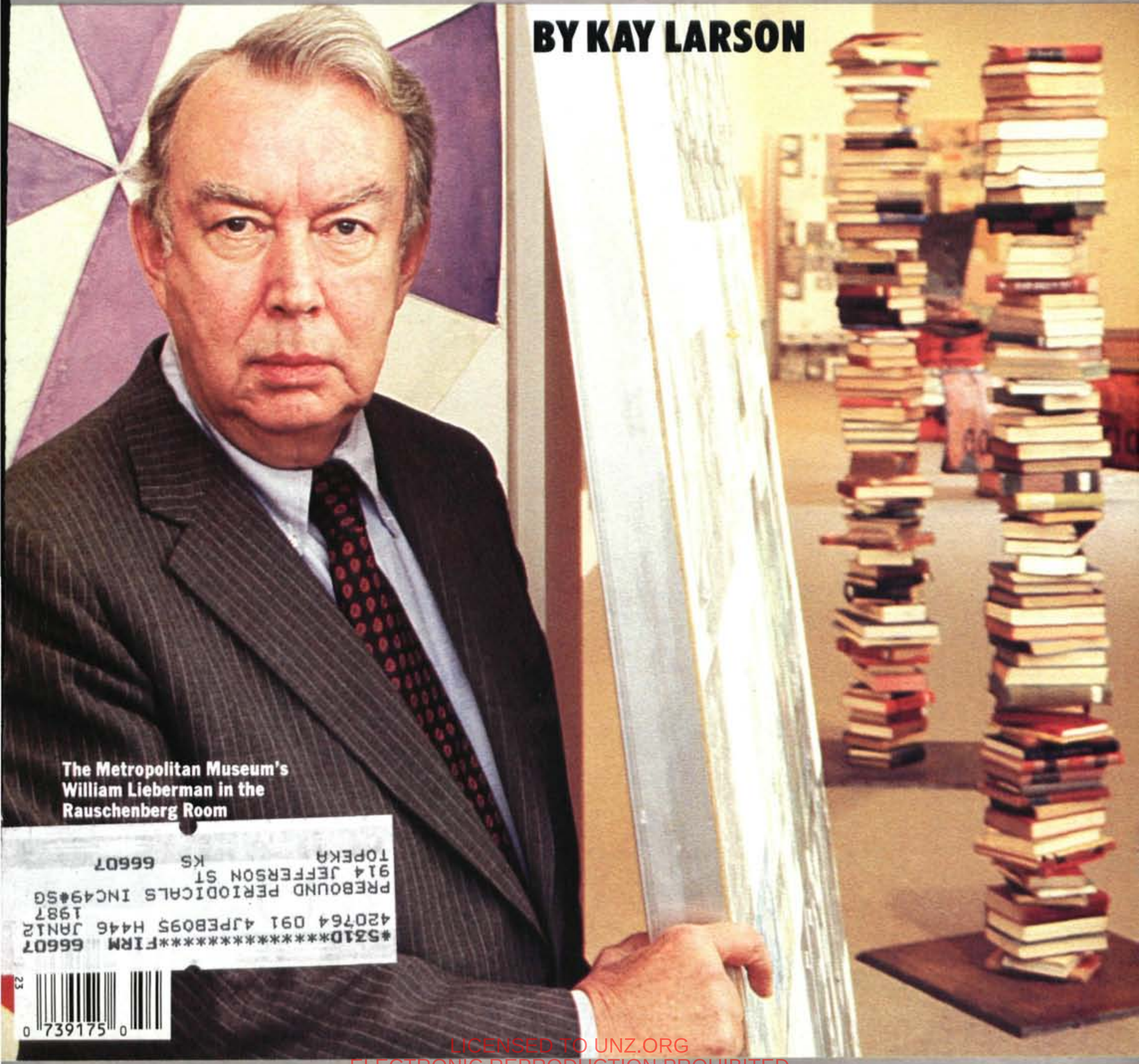
THE MET GOES MODERN

BY KAY LARSON



The Metropolitan Museum's William Lieberman in the Rauschenberg Room

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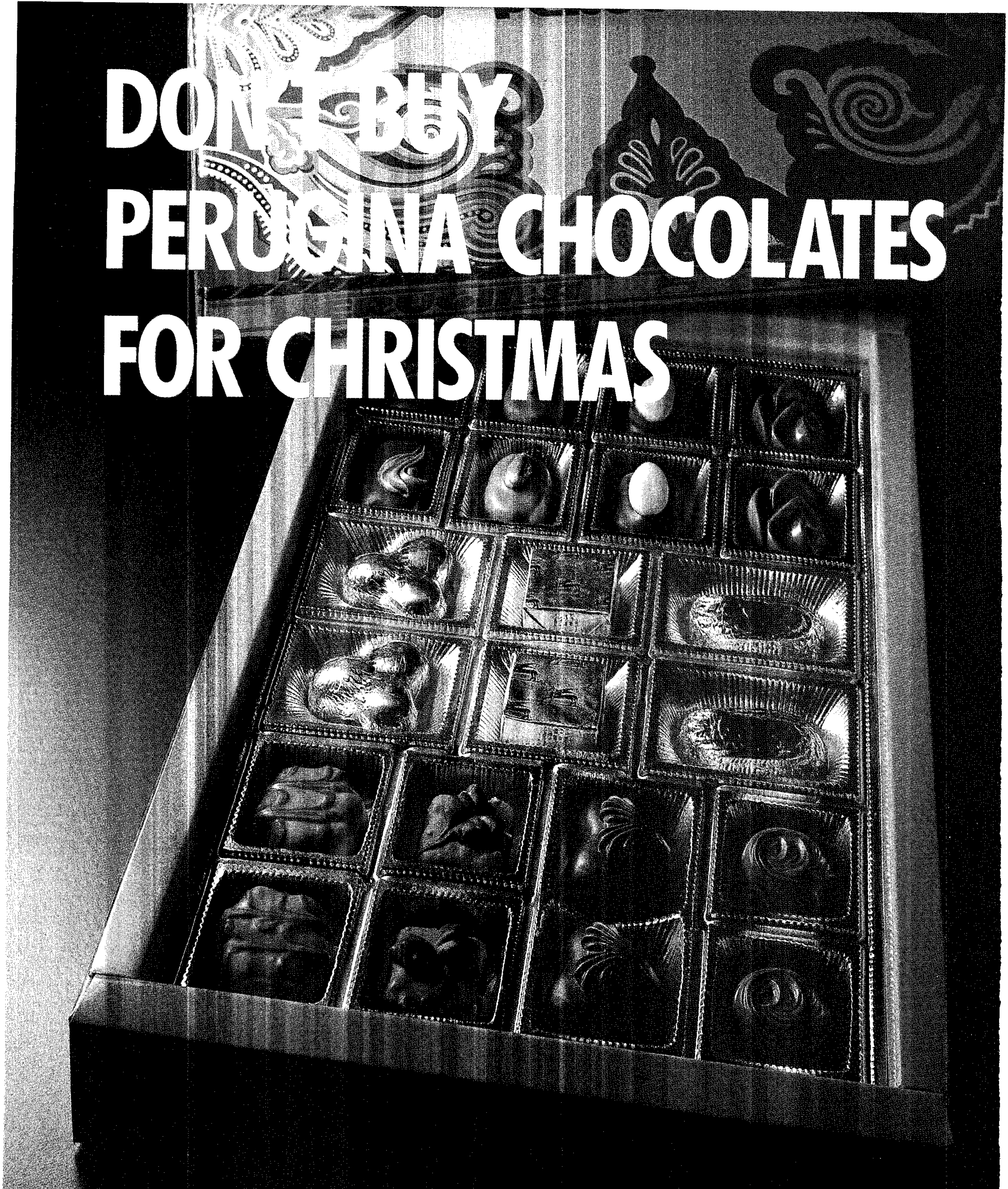
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VOL. 19, NO. 49 DECEMBER 15, 1986

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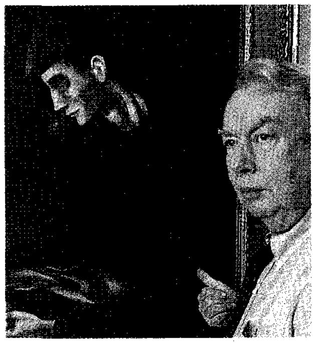
36 The Reagan Follies

BY MICHAEL KRAMER

Ronald Reagan could have called himself a liar. Instead, he's standing firm: He didn't know about the Iran-*contra* connection. The polls indicate that most people don't believe him, but Reagan *may* be telling the truth. Still, the appearance of a cover-up is crippling the White House. Now not even a special prosecutor and a new national-security adviser can stop the search for a smoking gun. A look at how the Iran fiasco will affect Reagan—and those who would succeed him.

40 The Met Goes Modern

BY KAY LARSON



On February 3, the Metropolitan Museum opens its new twentieth-century wing. In one leap, the Met is entering the modern age, securing a new audience, and virtually doubling the space for modern art in New York. It's also adding a new voice to the debate on modernism—William Lieberman's. Lieberman, 62, spent 34 years at MOMA. The collection he is shaping has large gaps, and it's not compatible with the slide-show approach to modern art. But then, neither is Bill Lieberman.

50 Queen Lear

BY DINAH PRINCE

In October 1985, Frances Lear, 63, arrived here with a mission: to start a magazine for older women. With no experience and no plan, Lear, producer Norman Lear's estranged wife, began creating it in her Park Avenue duplex. She flabbergasted her staff with her capricious behavior and frequent changes of direction. Still, a year later, the prototype of *Lear's* came out—on time. "This isn't a magazine," says a friend, "it's a movement."

58 The Walker Talkers

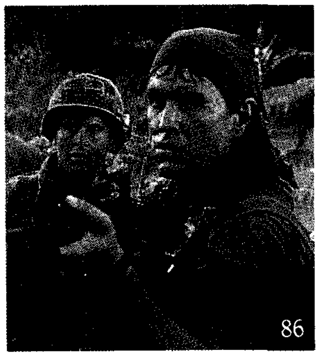
BY PATRICIA BURSTEIN

What do Ted Koppel, Tip O'Neill, and Beverly Sills have in common? They're Walker Talkers. With about 10,000 clients, agent Harry Walker, 70, is king of the lecture business. "We're like the Tiffany of the industry," he says. "We have the best-quality merchandise."

70 In Style: Fresh Cream

BY WENDY GOODMAN

Sleek, sensuous, and sophisticated, designer Carmelo Pomodoro's first collection is luxuriously easy—and so are his prices.



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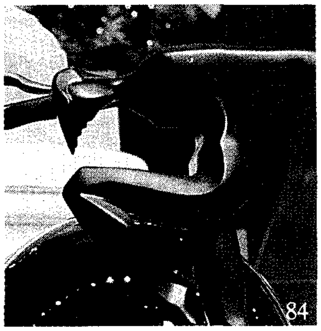
In *Broadway Bound,* the Jerome family and Neil Simon are in more serious moods. But there is still some fun—and fine acting.



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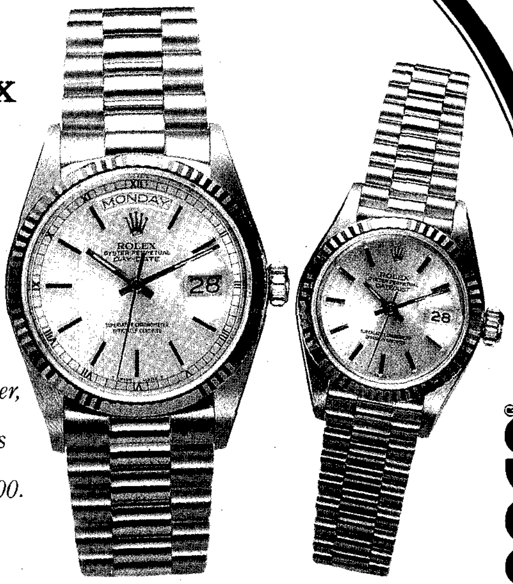

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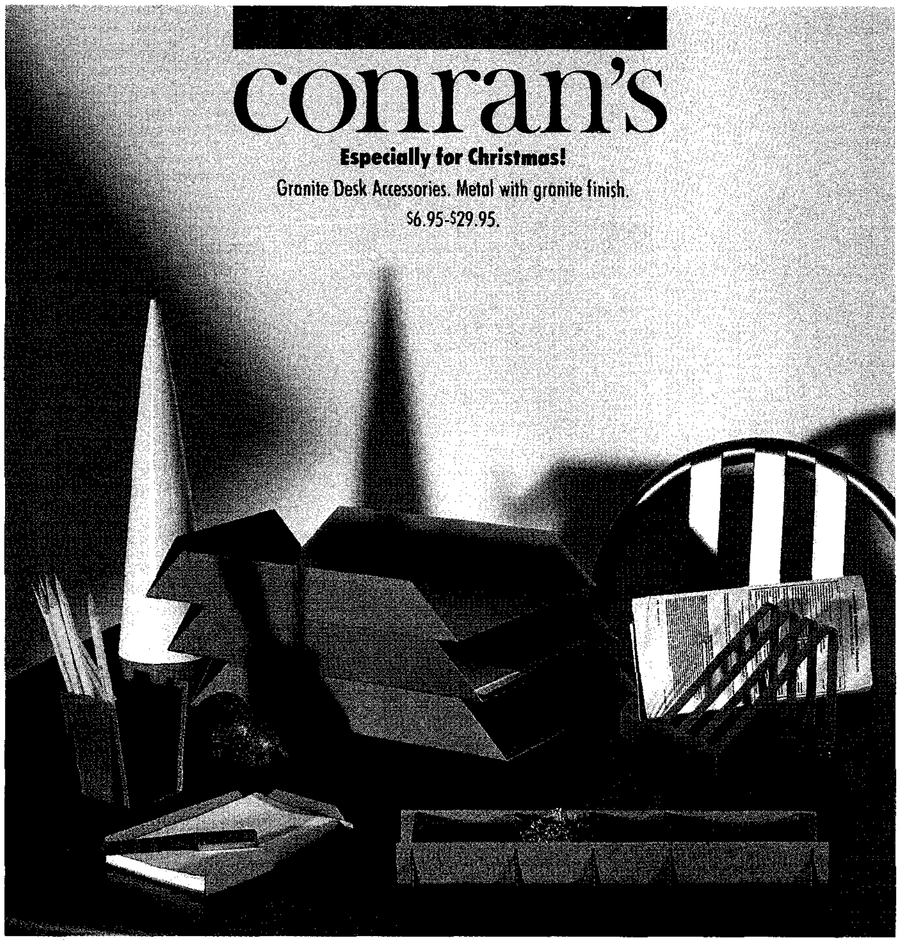
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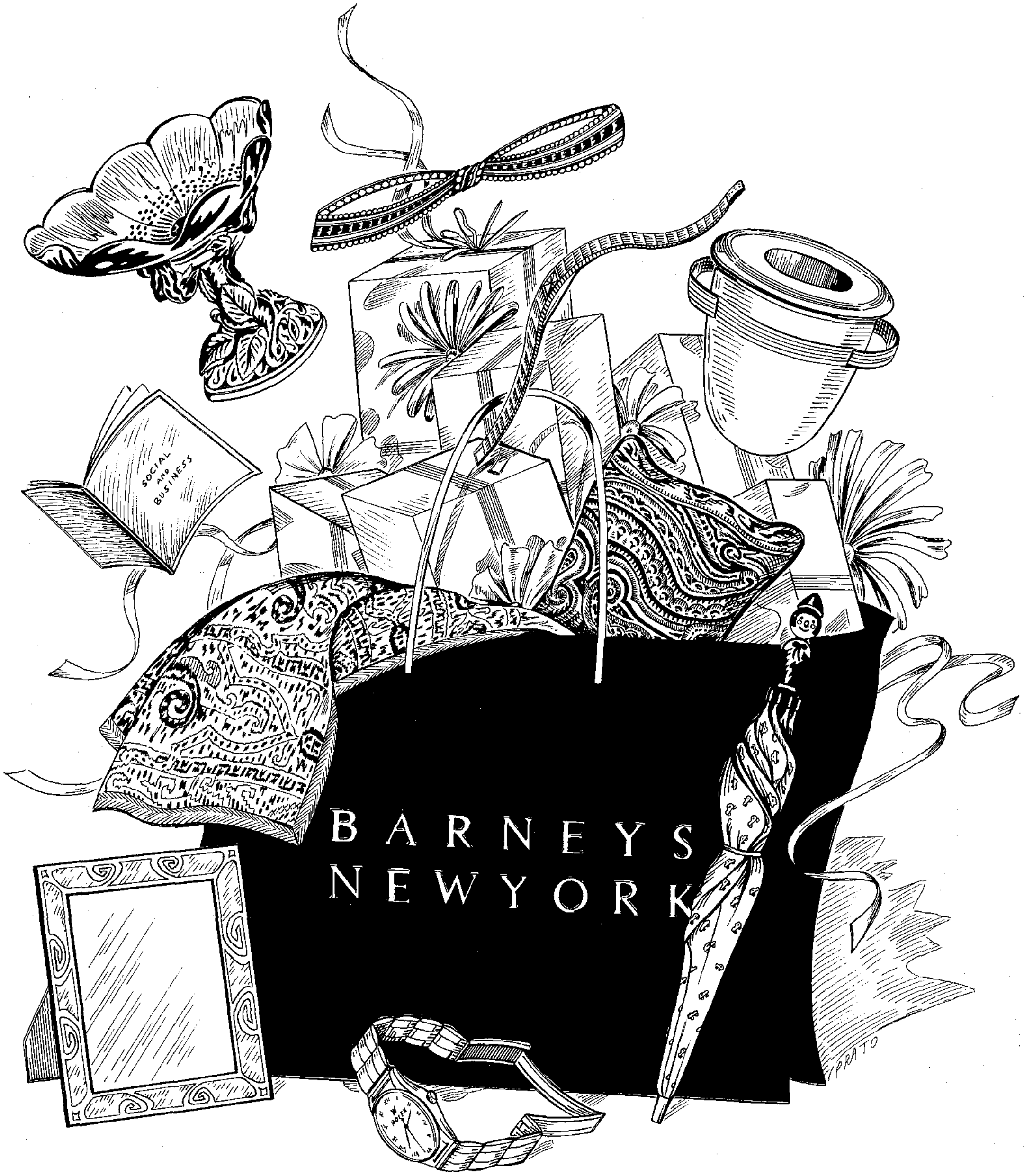

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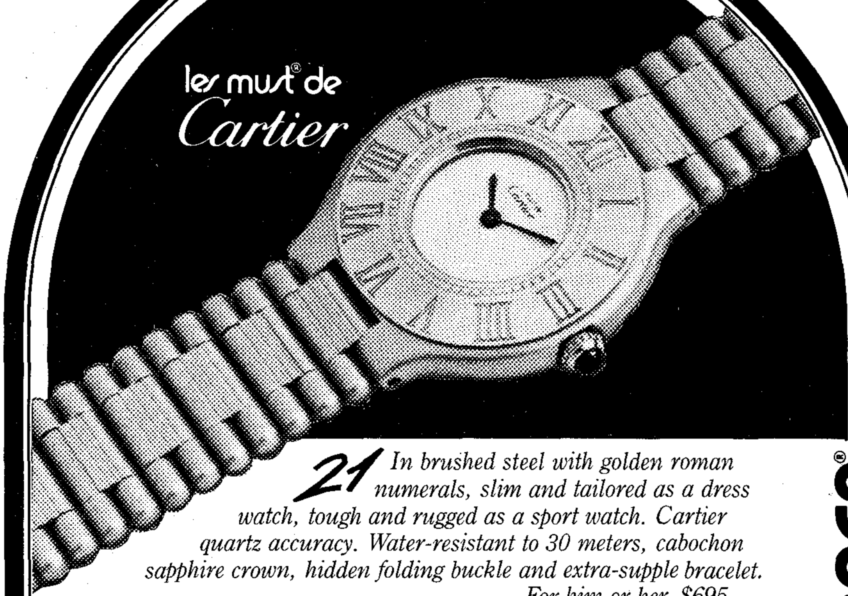
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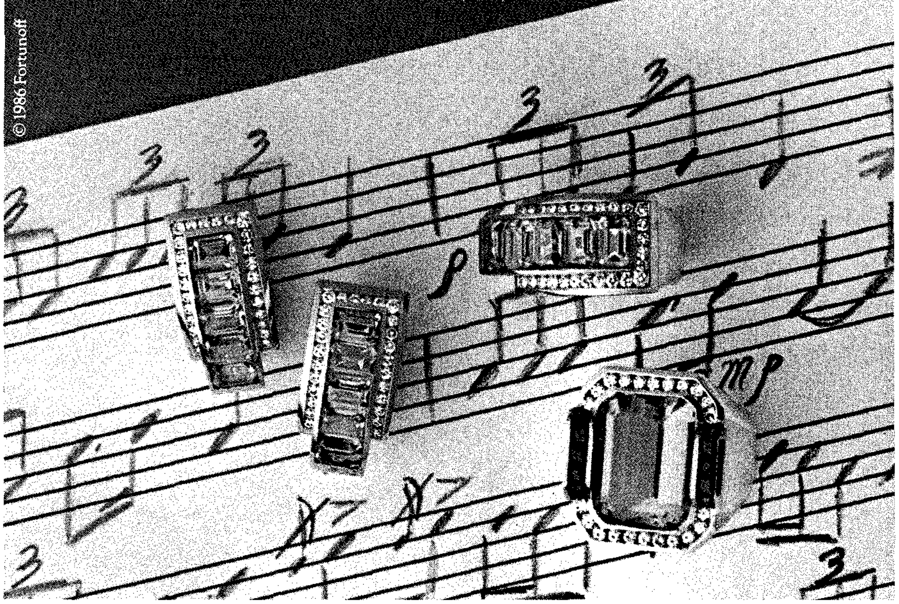

LETTERS

Cancer Care

AS A PSYCHOTHERAPIST WHO WORKS with many cancer patients, I would like to praise Ruth Spear for her informative and insightful article ["Coping With Chemotherapy," November 24]. The diagnosis and treatment of cancer can be a massive psychological assault and can lead to depression through loss of self-esteem. Deep-relaxation and visual-imagery techniques are effective in combating fatigue, lessening the side effects of treatment, and maintaining a healthy self-image.

Maryam Razavi
Manhattan

CONGRATULATIONS ON YOUR EXTRAORDINARY article on chemotherapy. It accurately described the most terrifying year of my life. After reading it, I called a close friend I first met in my chemotherapist's waiting room. Now, seven years later, instead of talking about the side effects of our treatments, we joyfully compare notes on our first grandchildren!

Barbara Levine
Roslyn, N.Y.

IT IS COURAGEOUS FOR A USUALLY "UPbeat" publication to print an article on what many may consider a "down" topic. *New York* has proved its commitment to addressing the concerns of *all* its readers.

Benita Feurey
President, Amazonian Fund
Manhattan

I RECENTLY UNDERWENT SURGERY FOR testicular cancer, so I was anxious to read "Coping With Chemotherapy." Unfortunately, I found it disappointing. It was written exclusively about women, with too much talk of wigs and hair loss. Chemotherapy is difficult for *everyone,* including men.

Name withheld
Manhattan

RUTH SPEAR PROVIDED AN IMPORTANT service to millions of cancer patients. Hers was an extremely well written, easy-to-read article on a sensitive subject; she provided information that it often takes cancer patients weeks or months to obtain from physicians and other patients. Accurate information is a powerful tool in combating a patient's sense

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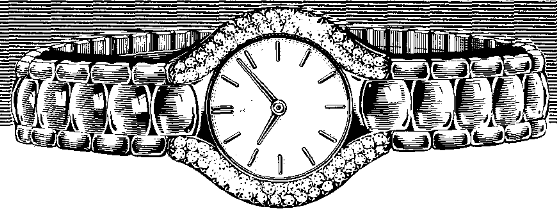

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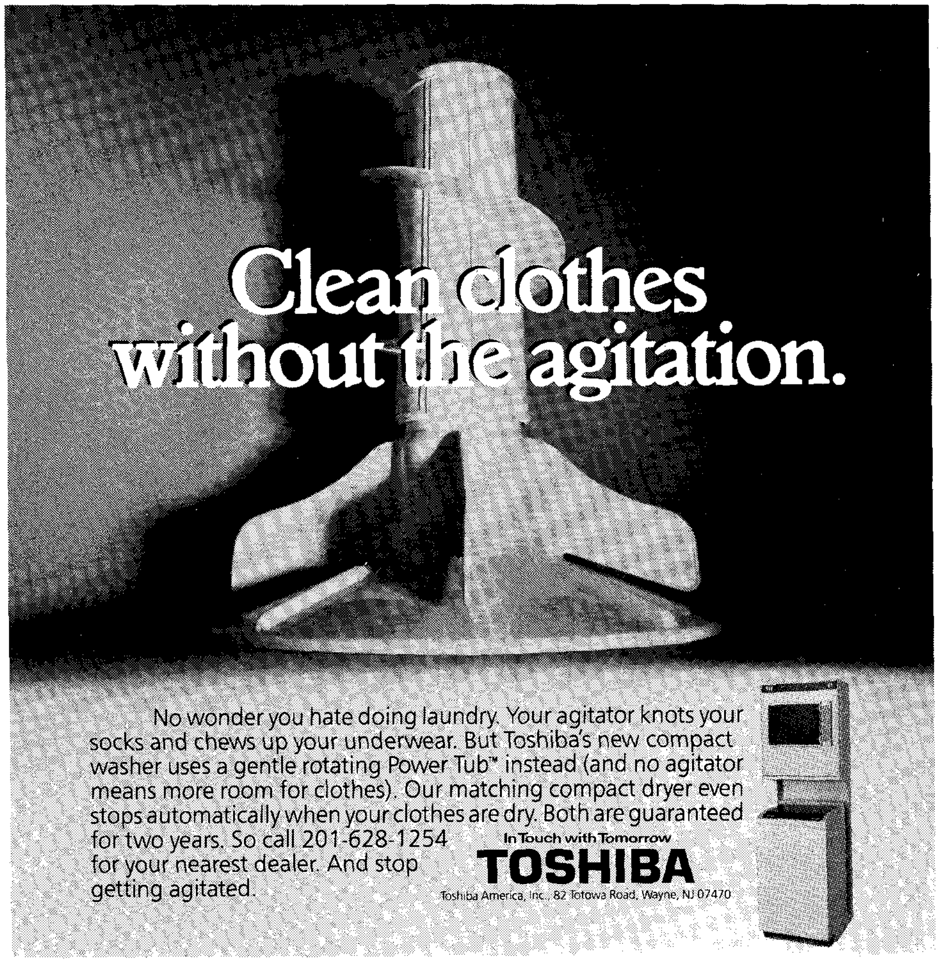

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of helplessness and depression in the struggle to face a difficult situation.

Benjamin G. Danis, Ph.D.
Mount Sinai Medical Center
Cleveland, Ohio

Roehm Revisited

WHO GIVES A HOOT ABOUT THE SOCIAL prowess of Carolyne Roehm and her husband, Henry Kravis ["The Working Rich," by Jesse Kornbluth, November 24]? A more interesting article would reveal whether Kravis has been playing the same game as Ivan Boesky. That Sargent "sail" could come in handy.

Kathryn M. Brown
Basking Ridge, N.J.

WHILE IT SEEMS THAT CAROLYNE ROEHM bought enough ancestors to satisfy even Major-General Stanley, her choice of riding clothes leaves much to be desired.

She looks, to paraphrase Sebastian Flyte's younger sister, like something out of Captain Hagerty's Riding Academy.

David J. Rivkin
Queens

A Matter of Choice

CATHRYN JAKOBSON GAVE A GOOD OVERview of the revitalization of Judaism on the Upper West Side ["The New Orthodox," November 17]. However, since Orthodox Jews make up a very small proportion of the Jewish population, a richer story lies with the "new Conservatives."

We serve egalitarian Conservative synagogues in Brooklyn. Many of our congregants have left Orthodoxy; they are committed to traditional services and ritual observance but in a more flexible and, we believe, historically accurate way. We will not tolerate a situation in which any adult Jew, regardless of sex, is not allowed to lead services, be called to the Torah, or serve as a witness.

We believe that Conservative Judaism, not Orthodoxy, is mainstream Judaism. Jewish law has always changed in response to each generation's perception of God's will. We are tolerant of variations in personal observance among those searching for their own Jewish path. We are happy that Lincoln Square exists, but we are also glad that there are alternatives.

Rabbi Julie Gordon
Rabbi Jonathan Ginsburg
Brooklyn

Mass Appeal

RAP MUSIC AND VIOLENCE CAN BE MUTUally exclusive ["The Rap on Run-DMC," by Peter Blauner, November 17]. I've seen Run-DMC perform four times in the last two years and have experienced no bodily harm. Run-DMC is one of the few popular groups that have crossed over without compromising. Its music combines rap, an African tradition, with rock

Fumio Tanaka, Post and lintel gate (torii), 1985-86, wood

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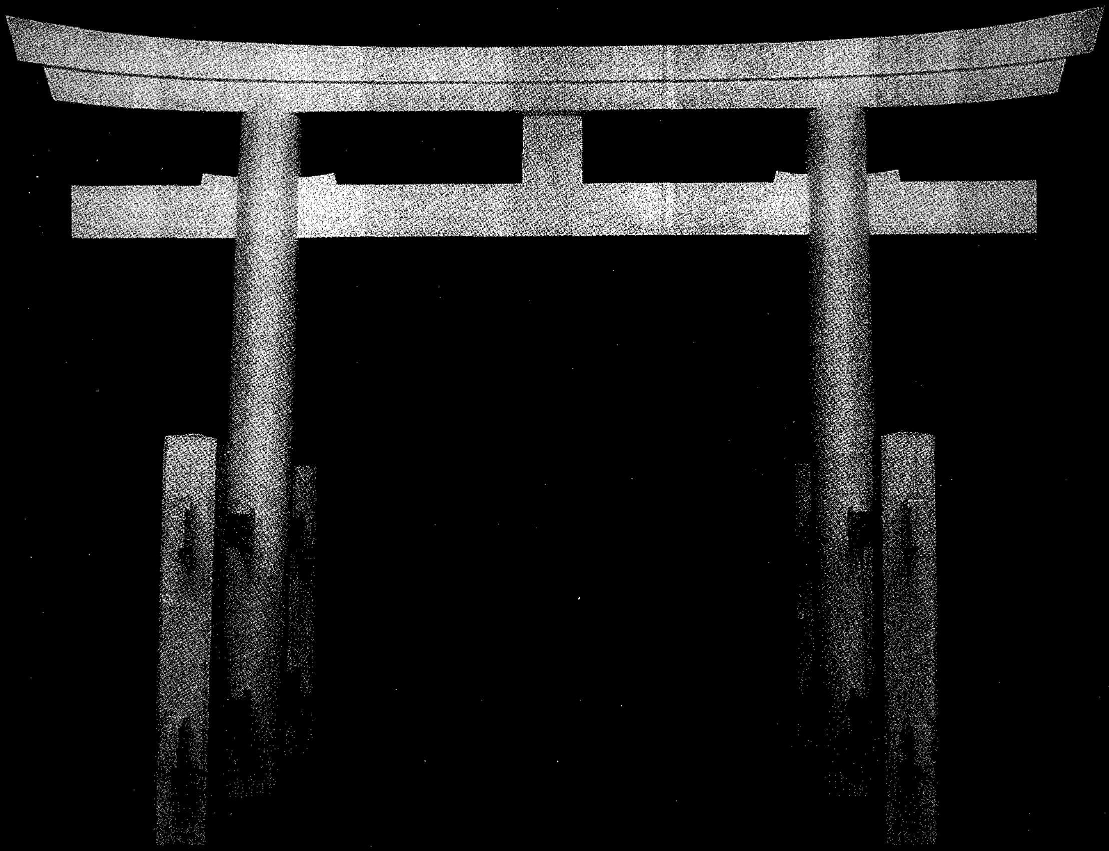

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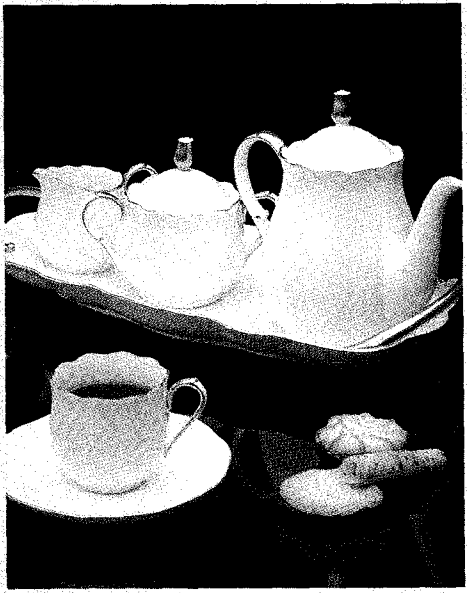
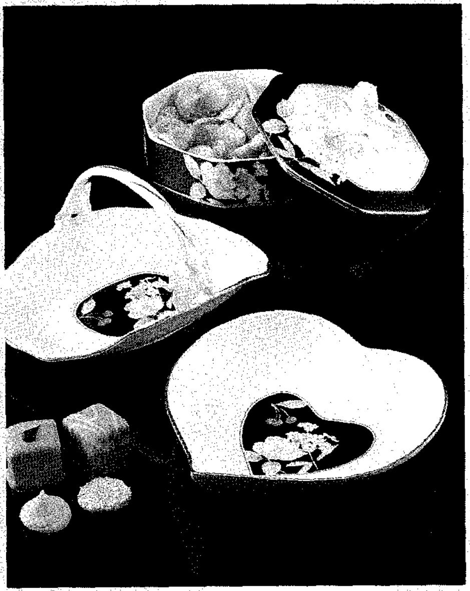
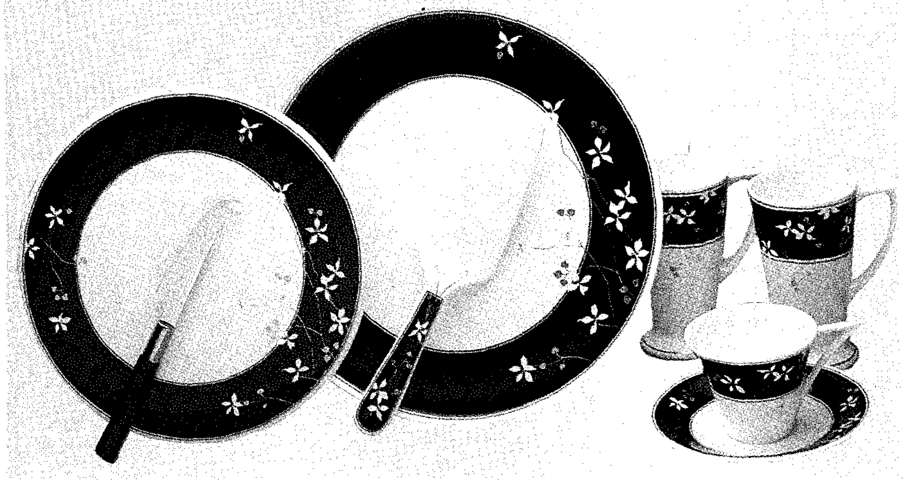






guitar and a polyrhythmic beat that sways a crowd. Like many others, I listen to the music for its message: If today's kids stay in school and work hard, they can succeed in life.

Lisa Crawley
Elizabeth, N.J.

Tunnel Visions

MARILYN WEBB'S EXCELLENT EXPOSÉ ON the MTA's inability to provide a subway system that functions ["Paradise Postponed," November 17] needs an addendum regarding rider safety. The R-46 and R-44 cars used on the E, F, and A lines have operational glitches in addition to those noted: They do not permit free passage between cars in case of an emergency; announcements over the loudspeakers are frequently inaudible; riders in stalled trains are subject to being trapped, taunted, and terrorized by delinquents. Why is this situation allowed to continue? We are tired of "congestion ahead," which makes us standing targets!

Thomas Liguori
Carlstadt, N.J.

YOUR REVIEW OF THE STATE OF THE SUBways, while not inaccurate or unfair, failed to point out that recovery from 30 years of neglect by the system's owners and managers, and abuse and assault by its riders, will take 12 to 15 years.

Richard Ravitch took the first giant step during his term. He got attention and money. Robert Kiley and David Gunn, if given the five or six years that they deserve and the city needs, will build the foundation of what could again be a great subway system. Kiley and Gunn know that the glory and praise from riders and writers will come to their MTA successors. The life span of a transit-management team is three to six years. You may not be prepared to hand out Oscars to this duo, but you'd better support and sustain them.

Richard Sklar
San Francisco, Calif.

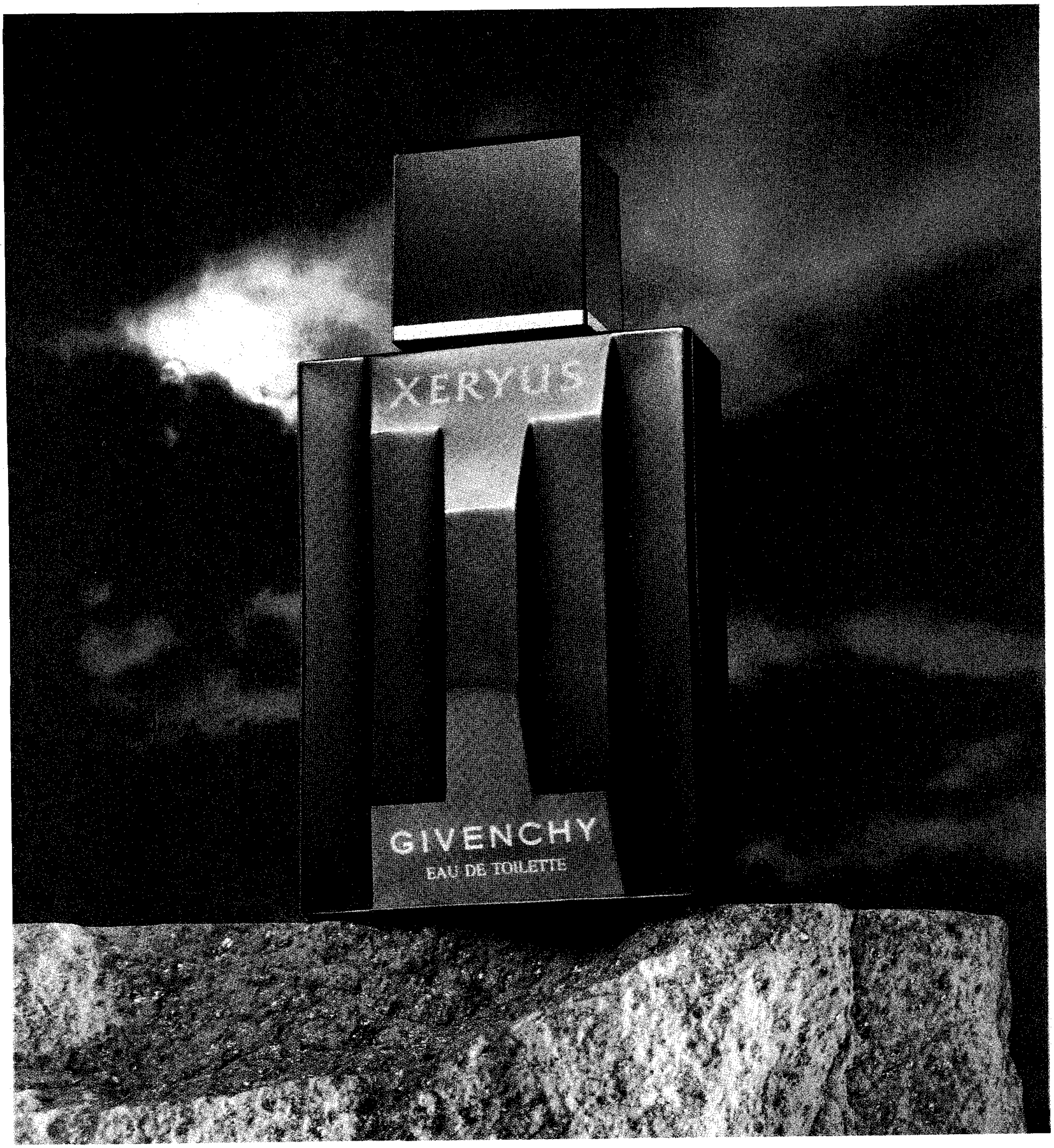
A Sour Note

PETER G. DAVIS PREDICTS THAT *The New Grove Dictionary of American Music* ["Music: Information, Please," November 10] "probably will . . . change the way people study and think about, enjoy and understand, music in the United States." No dictionary that costs $495, however magnificent, is going to do any such thing. How many people will be able to afford it? Davis says the price tag "may look discouraging." It's not just discouraging, it's a punch to the solar plexus.

The same amount could buy 99 copies of Dr. Spock's *Baby and Child Care* (now, *that* is a book that changed America). Or one copy and $490 worth of Pampers.

David English
Somerville, Mass.

XERYUS FOR MEN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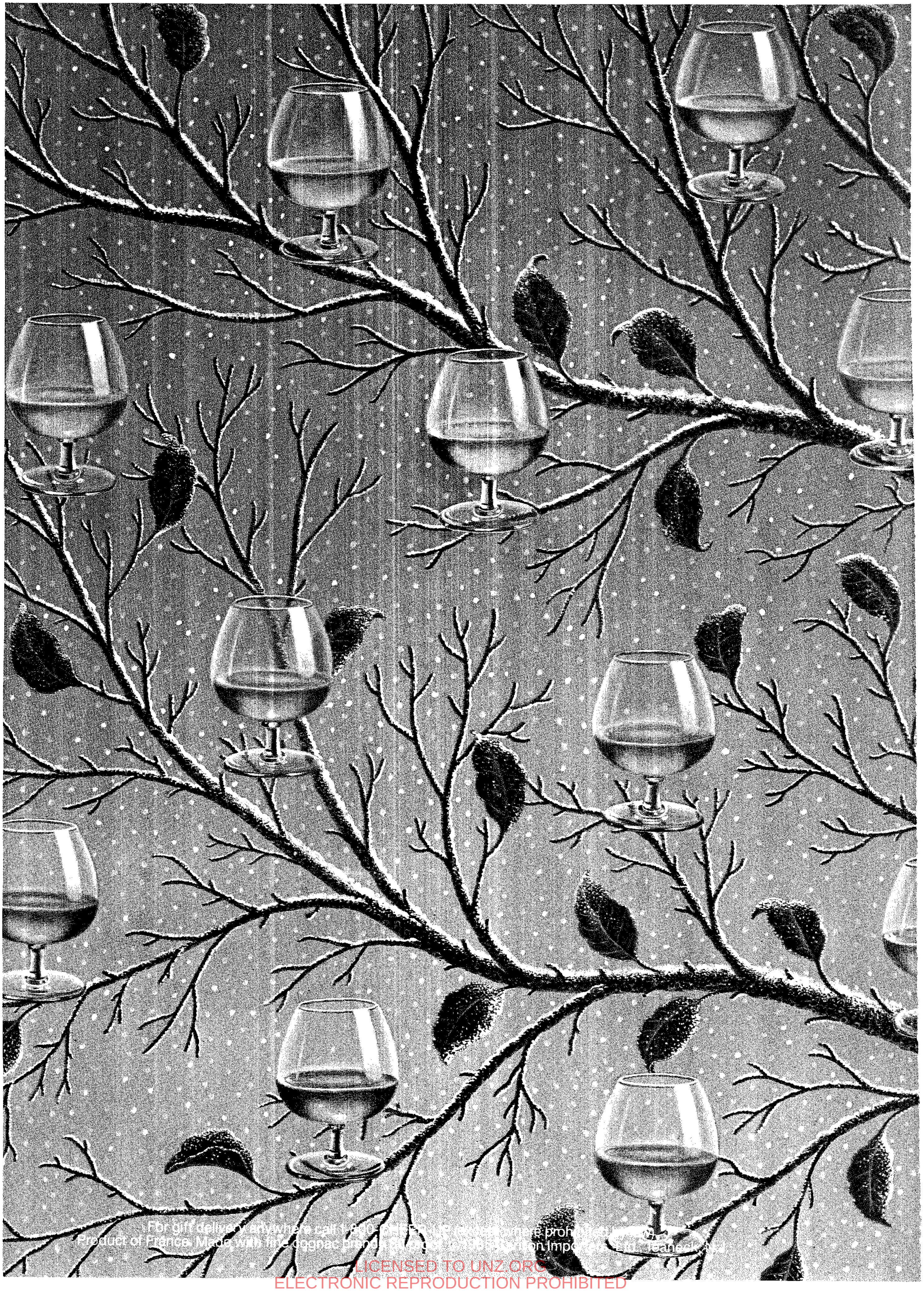

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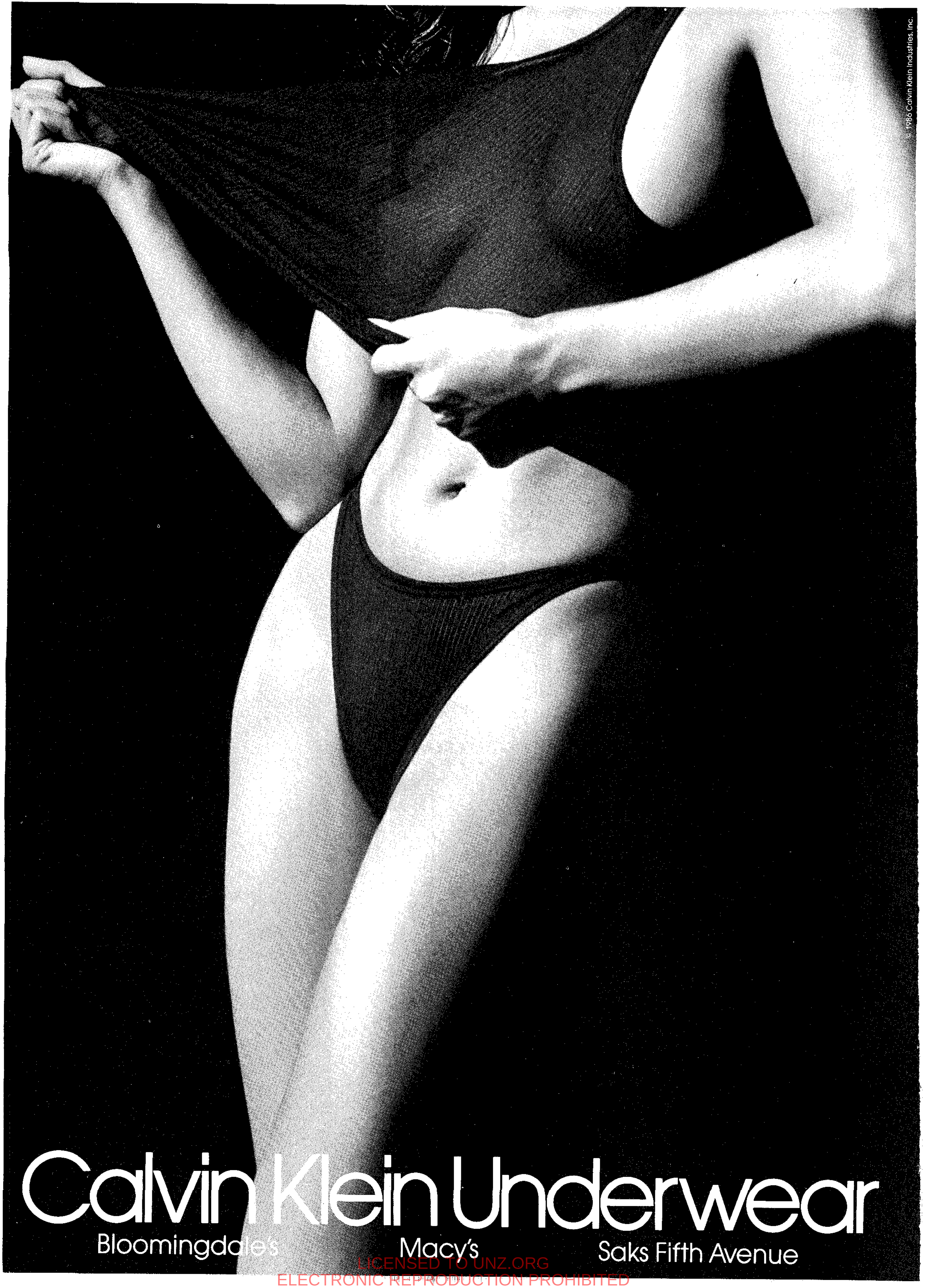
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

TODAY TALK...*TIMES* TRIES HARDER...DAN LOWERS FREQUENCY...OLYMPIC PLANS

TODAY PRODUCER THINKS TOMORROW

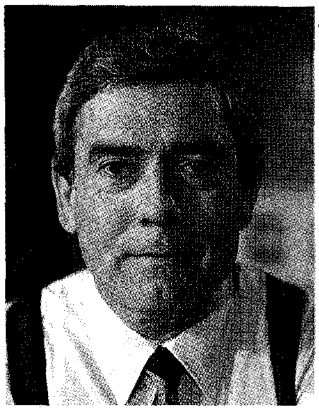
The *Today* show's executive producer, Steve Friedman, has told NBC that he wants to leave the program when his contract expires, according to an industry source. The source says that Friedman, who recently held conversations with Twentieth Century Fox chairman Barry Diller about creating a show for Fox Television, wants NBC to give him an independent production deal with the network. The deal would allow him to share in the profits of any new show he produced.

Friedman acknowledges that he has told NBC he hopes to become an independent producer one day, but insists he hasn't said he wants to leave *Today.* "My contract expires in May 1988, and in the last year of a contract, you have to start looking ahead," he says. "So I think we'll start talking in February. I'm willing to stay longer on the show, but my ultimate goal is to produce programs. You have to look at life beyond *Today.*"

WHY WAS RATHER OUT OF PICTURE?

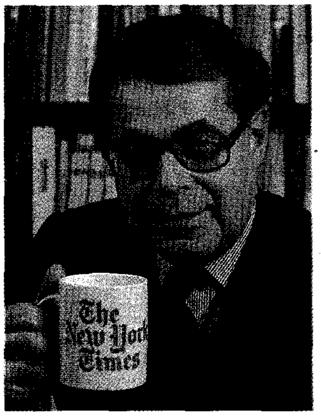
Where was Dan Rather when President Reagan took to the air to announce developments in the Iran-arms-sale crisis? The networks broke into regular programs for presidential announcements three times over the past two weeks. Tom Brokaw anchored the NBC coverage, and Peter Jennings anchored two of the three ABC reports. But over at CBS, the Reagan announcements were covered by Bob Schieffer and Bruce Morton. "They could have been bombshells," a CBS staffer says. "I couldn't believe Rather didn't anchor them."

CBS News spokeswoman Ann Morfogen says, "Dan had an appointment when it was announced that Poindexter and North were leaving. He arrived just before the president went on the air, but Bob Schieffer was in place and he decided not to bigfoot him." When Reagan met with the presidential panel named to investigate the arms sale, Rather was attending his son's swearing-in as a member of the New York bar. And the day the president announced that an independent counsel would be appointed, Rather was having a company physical. "I think his absences are perfectly understandable," says Morfogen. "Writing a story about it is totally ludicrous."



DAN RATHER

STEVE FRIEDMAN



MAX FRANKEL

CITY JOCKS' OLYMPIC DREAMS

The New York Amateur Sports Alliance, a group that organizes events to help train Olympic athletes, is developing a plan for a $75-million sports center it hopes will help lure the 1996 Summer Olympics to New York City. The complex would include a 7,000-seat arena, two Olympic-size pools, a 36-lane running track, and facilities for judo and boxing competitions.

"We took the idea to the Urban Development Corporation to get their backing," says Alliance vice-chairman Joe Coplan. "They told us to find a developer and bring the package back to them." The Alliance is now asking developers, including Donald Trump and Elie Hirschfeld, to take on the project. It is also talking to the city's civic and business leaders about making a "credible bid" for the games.

"Every four years, New York officials blow smoke about wanting to host the Olympics," says Coplan. "This is the first concrete step toward actually bringing the games to the city."

TIMES BEEFING UP CRISIS COVERAGE

New York *Times* staffers say they expect executive editor Max Frankel—who is taking heat because the paper has fallen behind the Washington *Post* in covering the current White House crisis—to name assistant managing editor Craig Whitney to run the Washington bureau. Former bureau chief Bill Kovach recently left to become editor of the Atlanta *Constitution.* Staffers say Frankel may also name Paris correspondent Judith Miller as deputy chief of the Washington bureau. A *Times* spokesman said he could not comment on the report.

In the last two weeks, Frankel, who ran the Washington bureau when it was whipped by the Washington *Post* during Watergate, has tried to beef up the bureau by assigning four reporters from outside the capital—including Boston-bureau chief Fox Butterfield, who covered the corruption probe of former Boston mayor Kevin White—to the story.

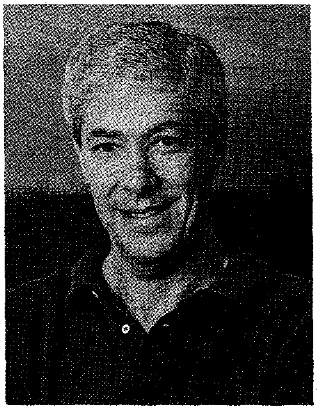
ARCHITECTS EYED FOR PLANNING SPOT

A City Hall source says the Koch administration is talking to architects in New York, California, and Virginia in its search for a Planning

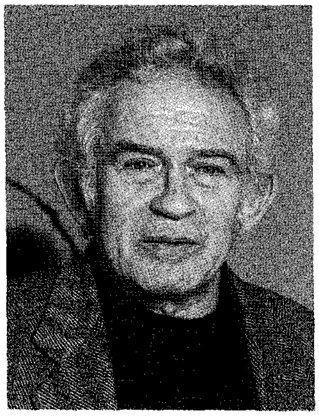
ASSISTANT EDITOR: PEG TYRE

Photographs: top, David Burnett/Contact Press Images; center, Al Levine; bottom, Mario Ruiz.

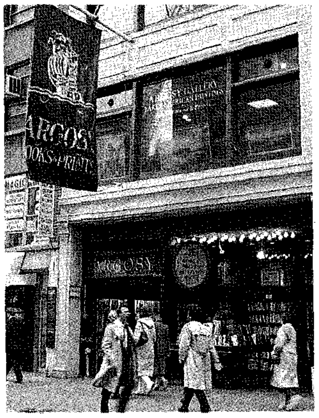
WRITERS' BLOCK...BANNER HEADLINES...PAW PRINTS OF THE CITY...SOHO SAGA



ED BROIDA



NORMAN MAILER



THE ARGOSY

Commission chairman. The current chairman, Herb Sturz, is leaving on December 31 to join the New York *Times* editorial board.

That source says the candidates include Jaque Robertson, a planning commissioner under Mayor Lindsay who is now dean of the University of Virginia School of Architecture; Richard Weinstein, dean of the UCLA architecture school; and Peter Samton, an architect with Gruzen Samton Steinglass, the firm that designed the Grand Hyatt and the Montana.

The mayor's office had no comment on the search. Weinstein said he had not been approached. Robertson confirmed that he had been approached, but said, "I told them I wasn't interested." Samton said, "I spoke to Planning Commissioner Max Bond. I told him I might be interested and would have to know more about the job."

COMMON CAUSE LOBBIES WRITERS

Common Cause's New York State chapter is trying to get a group of best-selling authors to translate the language on state ballots into simple English.

An Albany source reports that the lobbying group has sent letters to Norman Mailer, William Kennedy, Toni Morrison, E. L. Doctorow, Kurt Vonnegut, Carl Sagan, and Isaac Asimov, asking them to form a volunteer committee that would rewrite state-ballot propositions in easy-to-understand English.

Common Cause's executive director, Paul Elisha, would say only, "We're not ready to talk about the project at this time. We just sent some letters out, and we're waiting to hear from the writers."

CITY BANS BOOKSHOP'S BANNERS

The Argosy Book Store is feuding with the city buildings department over the colorful banners that once hung over its East 59th Street entrance. The banners, which are emblazoned with the store's logo—a sixteenth-century merchant ship—were designed by MOMA's banner-maker Kraus & Sons to "add a touch of heraldry to the street."

But the buildings department says the bookstore is violating an ordinance that prohibits commercial flags from extending more than eighteen inches from most midtown buildings. After the department issued a summons, the court fined the Argosy's owners $100 and threatened them with a $1,000 fine if they fly the banners again.

The owners are defiant. They say they plan to enlist the help of the Municipal Art Society to get the law changed—and to continue flying the flags. "Customers are getting lost trying to find the bookstore," says co-owner Judith Lowry. "So the banners are going back up for the holiday season."

LANDLORD FOILS ANIMAL TRACKERS

The marketing agents for the former F.A.O. Schwarz building wanted to paint a trail of paw prints from the building, at 745 Fifth Avenue, to the toy store's new home in the General Motors Building, but couldn't get permission for the publicity stunt from F.A.O. Schwarz's new landlord.

Graphics designer Diana Graham, whose other clients include ABC and Mobil, and leasing agent Michael Hirschfeld planned to paint the paw prints across 58th Street last Monday morning, the same day they took out a full-page ad in the New York *Times* to announce, "A bunch of animals just moved out of our building."

"It would have been so great," Graham says. "We were going to make cardboard stencils of animal footprints and use water-based white spray paint to make the prints, then wash them off at the end of the day. I teach at the School of Visual Arts, and my students had already agreed to get up at three in the morning so the prints would be there when everyone woke up. We were really disappointed."

ARTFUL FUTURE FOR OLD BROIDA SPACE

It looks as if the three-year saga of Broida's SoHo folly is finally over. Ed Broida, the California art collector who spent $5 million trying to turn 130 Prince Street into a contemporary-art museum, has sold the four-story building for $5.7 million.

Broida bought the former bakery in 1983 and hired Joan Simon, then the managing editor of *Art in America*. She organized exhibitions by Elizabeth Murray, Eric Fischl, and Robert Arneson, but before the shows could open, Broida abandoned the project and moved back to California.

The new owner, developer Richard Talmadge, says he will lease most of the building for commercial use and turn one floor into an exhibition space. "We're interested in hosting short-term shows and are already negotiating with a group of L.A. artists," says Talmadge, who hopes to open the gallery next year.

And Broida? "I'm enjoying life without all the responsibilities and stress," he says. "I'd think long and hard before I'd do it again."

Photographs: top, Ada Jahiel; center, ©1986 Thomas Victor; bottom, Erica Lansner.

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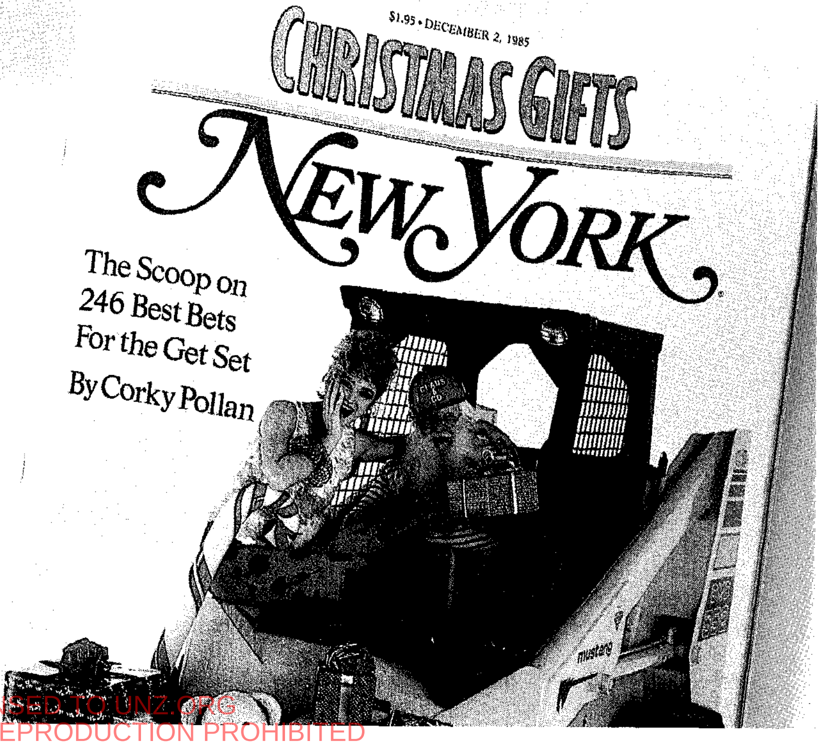
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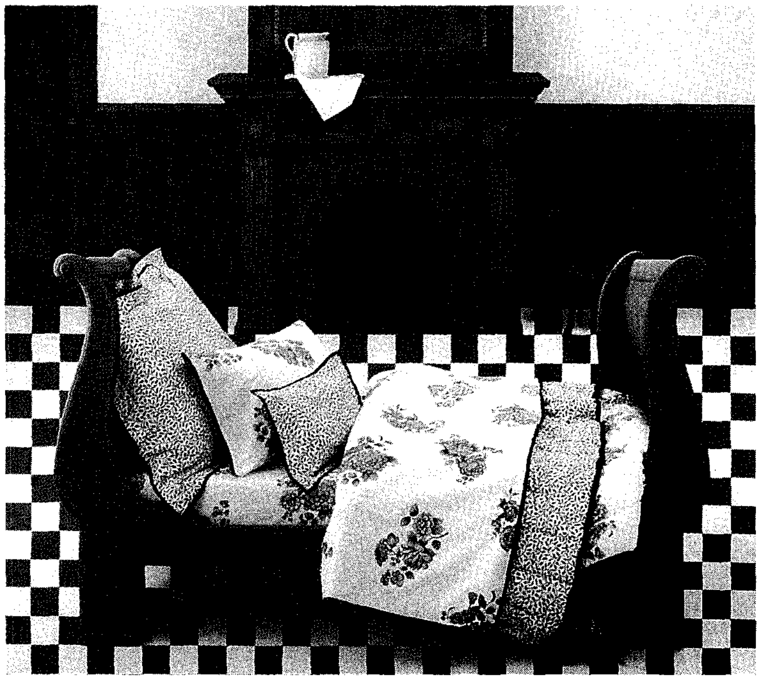
SHEET DREAMS



HOME, SHEET HOME: *At Martex, decorating starts with the bed.*

Wake-Up Call

YOU MIGHT THINK THAT AMERICANS BUY roughly the same number of fitted sheets as flats. Or, considering the market for electric blankets, duvets, and other covers, that consumers buy even more bottom sheets, simply forgoing the tops. But the fact is, Americans buy 50 percent more flat sheets than fitted.

Many of those flats are doing duty other than separating sleepers from their blankets. These sheets are covering chairs and tables, shower stalls and bedroom walls, ceilings and closets—anything that's drapable. Though the American sheet business is as flat as a top sheet—sales have stagnated over the past five years, partly because no-iron sheets last longer—the use of sheets for decorating has begun to add some starch to the industry.

Another comeback factor is the fashionable "unmade bed" now seen in stylish homes across the country. This look features a well-turned-out bed with sheets, pillowcases, shams, and comforters—in various prints and solids—minus a bedspread. (The bed is actually made.) The intimate setting may have been introduced 30 years ago by the Duchess of Windsor, who left floral-and-feather-patterned linen Porthault sheets exposed under a matching blanket cover.

"Five years ago, the look got a real boost; now it's finally coming into its own," says Joseph Ruggiero, advertising and promotion director for Martex. "The English-country style of decorating has made this popular." In fact, he says, Americans are buying more prints than plain colors; patterned sheets make up 75 percent of the country's $1.2-billion wholesale business. "Nowadays, at least 20 percent of sheets sold are used to decorate, and we're expecting this to grow in the next couple of years," Ruggiero adds.

About one third of all American households will acquire new sheets within the next year, according to *Chain Store Age* magazine. Purchasers want bedroom coordinates—comforters, curtains, blanket covers, pillow shams, and dust ruffles—with patterns they can mix and match. Roughly 40 percent of consumers surveyed by the trade magazine said they want their sheets to go with other home furnishings, and manufacturers are eager to grant their wishes.

"You can now find bathrobes in the home-furnishings department," says Robert Dale, a vice-president of marketing at Fieldcrest Cannon. (At last, you can become part of your bedroom ensemble.) Along with conventional European duvets and thermal blankets, consumers can choose wool or fur mattress pads, electric blankets with programmable controls, and, simply to add to the English-country-bedroom look, novelty items such as duck decoys. For the ultimate in children's camping fantasies, there are even indoor nylon tents that fit over beds.

"What you have, in effect, is an industry that's either overproduced or underdemanded, scouring for ways to get the incremental sale with a diverse product line," Dale says. Adds Michael Fulbright, president of Wamsutta/Pacific Home Products, "Sheet sales have fallen off, and salvation has come in bedroom environments and more total looks. Sales of accessories have tripled."

Several other consumer trends are buoying the hopes of giant sheet mills: America's quest for quality; the mania for designer names; licensing of cartoon characters; a growing market in flannel sheets and (believe it or not) sheets for waterbeds.

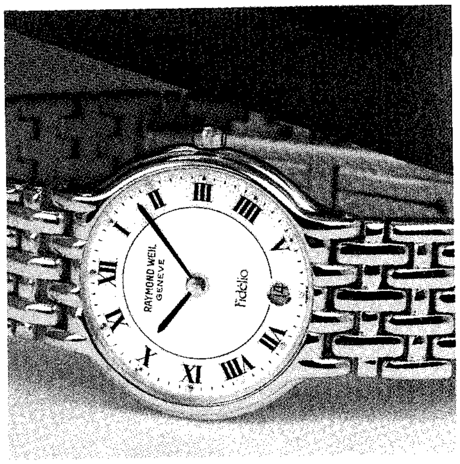
The industry's future lies in consumers' newfound love of percale, sheets of at least 180 threads per inch. The tighter weave allows for finer design and softer feel. Even though they choose percale, ironically, most consumers don't know what it is. *Chain Store Age* found that only two out of five people correctly defined percale; one third thought it was a fabric with a high cotton content and 14 percent didn't know what it meant.

Whether they know what percale means or not, consumers are tired of sleeping on sheets that feel like sandpaper. Two decades after Americans began to reject polyester in clothing, they want more cotton against their skin at night; 20 percent buy only all-cotton sheets. "The demand for cotton hasn't been satisfied," says Robert Burger, vice-president of creative services at J. P. Stevens, maker of Utica sheets.

The growing popularity of soft sheets has led to new products, such as Wamsutta's Supercale, a 200-thread-count sheet. "It's not a question of durability and life cycle, but rather of aesthetics," says Fulbright. Supercale has a smoother finish but also a stiffer price. Sheets with thread counts above 190 usually bring a 30 percent premium, crucial in textiles, where profits hover around 5 percent.

The same potential for profit has prompted mills to go the designer route,

Photograph by Bruce Wolf. © West Point Pepperell.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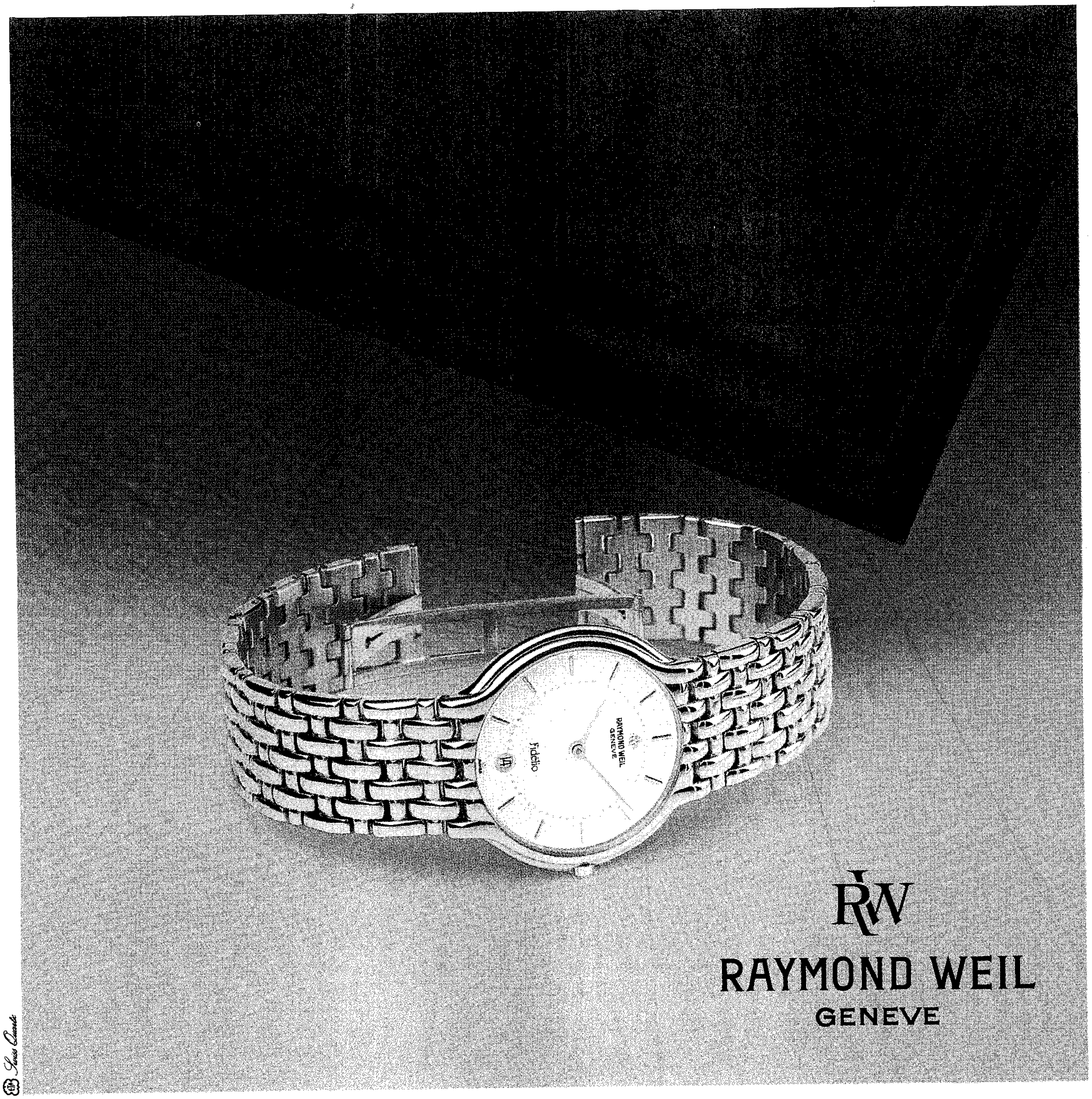
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although until recently the big names were more popular with retailers than consumers. Shoppers tended to choose sheets with patterns to match their bedrooms, not with designer labels. (This is changing, as more designers get into the business.) Springs Industries was the first to sign on a big name when it commissioned Emilio Pucci to design his domestics collection twenty years ago. Next, the mill signed Bill Blass; soon after, Grace Kelly put her name on linens. Other mills got into the act, with sheets by Ralph Lauren, Yves Saint Laurent, Diana Vreeland, Perry Ellis, Oscar de la Renta, Pierre Cardin, Alexander Julian, Gloria Vanderbilt, Liz Claiborne, and others.

Almost all sheets, designer or otherwise, are bought on sale. Linens are initially marked up about 50 percent, so while discounting erodes profits, a cushion remains. Sale periods have risen from two a year to three or more, and they now last six to eight weeks instead of four. (January sales begin in some stores the day after Christmas, and May sales can start as early as the first of April, for example.) The sales make sense: Nearly 83 percent of consumers say they always wait for sales to buy sheets.

But when it comes to whimsical items, people are more likely to spend lavishly: Parents have made Pound Puppy sheets and accessories (by the Bibb Company) the top-grossing linens in the country, spending $16 million this year on decorating kids' beds with the cartoon and toy characters. Seymour Seidman, a textile-industry analyst, says he believes the future of sheet sales depends on novelty appeal. The next-most-successful sheet is a print of country geese (for adults) made by Fieldcrest Cannon. Also popular with little sleepers are Cabbage Patch, *Sesame Street,* and Disney characters, as well as Care Bears and Strawberry Shortcake.

Flannel has also helped thaw the chill in the sheet industry; its warmth and softness were widely discovered during the energy crisis. American mills began making flannels in 1983, invading what used to be an exclusively European business. In the past three years, flannels have become as fashionable as other cotton sheets. Users complain of some problems, however, including poor fit (they shrink), fading colors, and the fact that flannel is prone to napping. The napping problem has stymied sales of flannel pillowcases—men complain that their facial hairs get caught on the fabric.

Waterbed sheets have also pumped up industry sales. There was a time when a waterbed owner could buy sheets only in a specialty store that was likely to carry cigarette papers. Now waterbed sheets have become mainstream items. Within the past five years, Springs, Stevens, and

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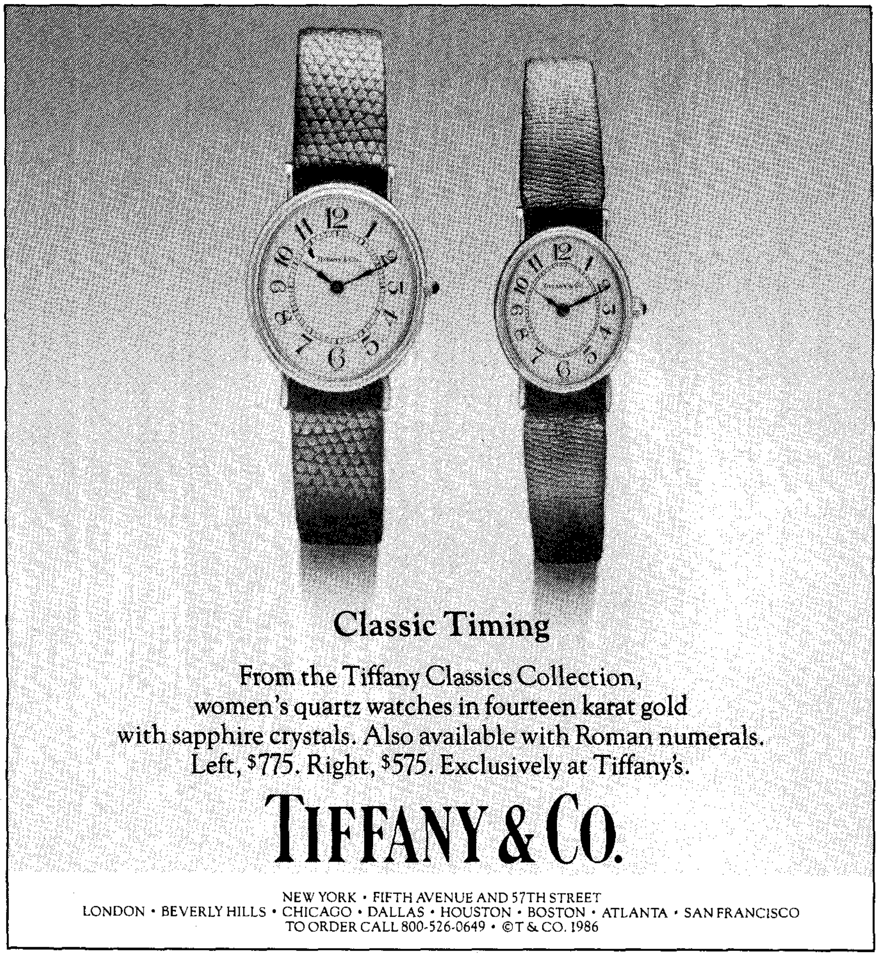
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Fieldcrest Cannon have begun making them, and the specialty accounts for more than $100 million of the annual wholesale market. With the rising popularity of waterbeds, 200-thread-count designer patterns have surpassed the stereotypical polyester sheets with orange sunrise scenes or astral themes that glow in the dark.

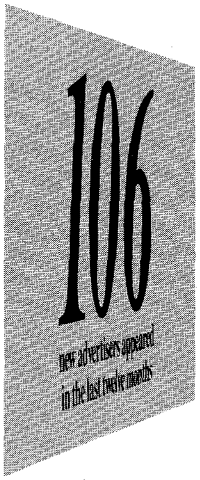
Along with the changes dictated by consumer tastes, mills have taken steps to help themselves survive the industry's sleepy period. Several mills have consolidated within the past twelve months. Stevens bought the home-furnishings division of Burlington Industries (which licensed Laura Ashley linens), Fieldcrest acquired Cannon, and Springs bought M. Lowenstein, maker of Wamsutta sheets. "Before, the market was flooded with textile products, and prices dropped," says Lynne Bershad, a former editor at *Home Furnishings Daily*. "There had reached a point of real havoc in the marketplace; no one was making a profit. Since the mergers, all the mills have been successful. They're leaner and meaner, and they've cut out excess."

In another industry shift, mills have begun to step up advertising. After learning that its name was losing its traditional cachet, Fieldcrest Cannon decided to pay for product ads that promote the company identity. One shows a trio of silver eggs cracking open to reveal columns of colored fabric. Ralph Lauren has run evocative photos of his Home Collection, usually a luxuriously covered bed in refined surroundings. Wamsutta's ads show a woman tucked in, with the headline AFTER ALL, IT'S ONE-THIRD OF YOUR LIFE.

Springmaid has chosen a provocative campaign: The question "Do you sleep in the nude?" adorns a photograph of an attractive person asleep. The follow-up at the bottom of the page is "You must have discovered the feel of Springmaid." The company found that two thirds of consumers simply wanted sheets that felt good against their skin, says Chip Fontenot, president of Springs' consumer fashion division. (The mill became the first to ask consumers to buy a sheet based simply on how it feels.) And Martex, which promoted the design potential of sheets with ads depicting glorious bedrooms, has begun selling five videos that show how to use sheets to decorate.

But for all the innovations in fabric, style, and promotion, some manufacturers complain that home-furnishings departments remain dreary. "Retailers see sheets as sale items because for dozens of years, the sale signs looming above them have muted the fashion message," says Robert Burger. "This is a department without music or flashing lights." ■

For those who are
always looking for the angle,
here it is.



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Media/Edwin Diamond

A SWITCH IN TIME

Strategy Change

FOR ALMOST TWELVE YEARS NOW, TIME Inc. has wanted to publish a women's magazine. Using its considerable editorial resources, the company experimented with various formats, including a *Reader's Digest*-size dummy and another that looked like *W.* The women's project achieved nothing beyond a few test issues.

Now Time is getting its wish—with three standard-issue women's magazines. Using its considerable financial resources, the company is committing $44 million to a joint venture that makes it co-owner of the venerable *McCall's* and of *Working Woman* and *Working Mother,* monthlies that developed during the special-interest-magazine boomlet of the 1970s.

Southern
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PAREN
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WORKING MOTHER
KIDS & ALLOWANCES: A NATIONAL SURVEY
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NEW VENTURES: *Recent Time Inc. launches (bottom row) and buy-ins.*

With these purchases, the corporation wrote "the end" not only to its own women's-magazine efforts but also to the magazine-publishing efforts of Kelso Sutton, 47, who has been in charge of the Time Inc. magazine division for the past six years. Right after the women's-magazine deal was announced, Time Inc. chairman J. Richard Munro moved Sutton to the corporation's book division, a far smaller and less prestigious operation, and put Reginald K. Brack Jr., 49, the head of the book division, in Sutton's old job.

Munro suggested that the switch would infuse new "creativity" into both jobs. In fact, in the Sutton—and Munro—era, the creative flame seemed to burn so low that Time Inc. couldn't get any big new mass-magazine ideas into print. The new co-ventureship with existing properties, sealed by the shifting around of managers, belatedly constitutes a corporate publishing strategy, a formal recognition of just what a large, multilayered "mature" corporation like Time Inc. can and can't do.

In the old Henry Luce–Briton Hadden days, of course, Time Inc. created original, editor-driven magazines out of the enthusiasm and vigor of one or two people. More recently, as the corporation grew in size and the generation of editors and publishers chosen by Luce retired, Sutton's magazine division stumbled badly with the ill-conceived *TV-Cable Week.* A chastened Time Inc. responded with a high-profile, high-cost team approach to new ventures: its Magazine Development Group (MDG). At one time, two years ago, as many as 50 editors, writers, graphics specialists, and business-side people, backed by an annual budget estimated at $5 million, were working on a wish list of a dozen magazines. All this was in addition to a team trying to develop *Picture Week,* a magazine intended to be sold on newsstands and at supermarket checkout counters.

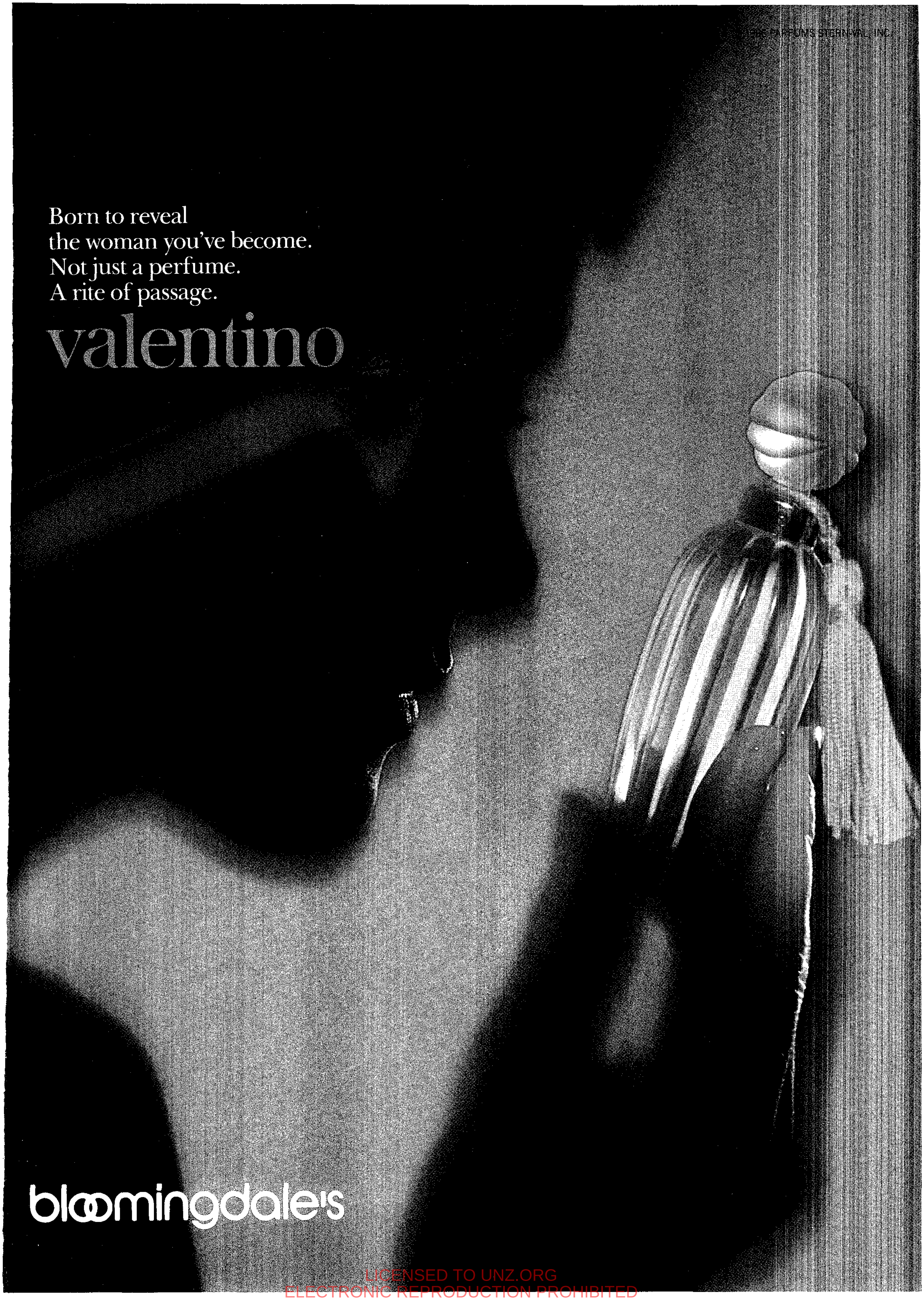
Today, the MDG lives a low-key existence, while *Picture Week* doesn't exist at all. After two extensive market tests of prototype *Picture Week* issues, Time Inc. last month decided against further publication. Sutton, together with the editorial executive in charge of magazines at the company, editor-in-chief Henry A. Grunwald, cited "the continuing softness in national advertising and an uncertain economic environment" as the reasons for killing off *Picture Week.* According to the executives, it would have taken $100 million more—in addition to the estimated $30 million already spent on *Picture Week* tests—to launch the magazine.

Picture Week died by the market in part because it was created for the market. Its million-plus target audience was a market-defined demographic group—mainly younger, mainly female, mainly "light readers" of the TV generation, a legion thought to exist somewhere downscale of Time Inc.'s *People* magazine. *Picture Week* was going to be mid-low budget as well as mid-low brow. Its original premise called for using newsy black-and-white photographs available each week from picture agencies and free-lancers. The newsstand price would be a low-low 79 cents. By the end, however, says a Time Inc. editor, "*Picture Week* had become staffed up just like *People.*" By the end, too, the new magazine had evolved from the original news-picture premise to include service pieces and the extended celebration of celebrities—done well, as it happened, but still merely more pages from the *People* book.

Among the more cutting criticisms of *Picture Week* from within Time Inc. was the claim that Munro, Sutton, et al. would never be caught reading the magazine. A similar charge could be made against some of the prototype magazines that have moved from the drawing boards of the MDG into market tests.

One of the first MDG products, *Home Office,* was conceived as a publication for people who work at home. The home-office market, however, appears to have suffered along with the home-computer market; Time Inc. says it is "waiting to evaluate the response" to the second issue before publishing a third.

Another MDG effort, *Leisure,* is being tested at a ten-times-a-year frequency. It is edited by Otto Fuerbringer, 76, the "Iron Chancellor" who ruled at *Time* during the 1960s. The three issues out so far indicate that *Leisure* need not worry about crowding in on any other Time Inc. publication. Its features lack any iron—the cover story in the December is-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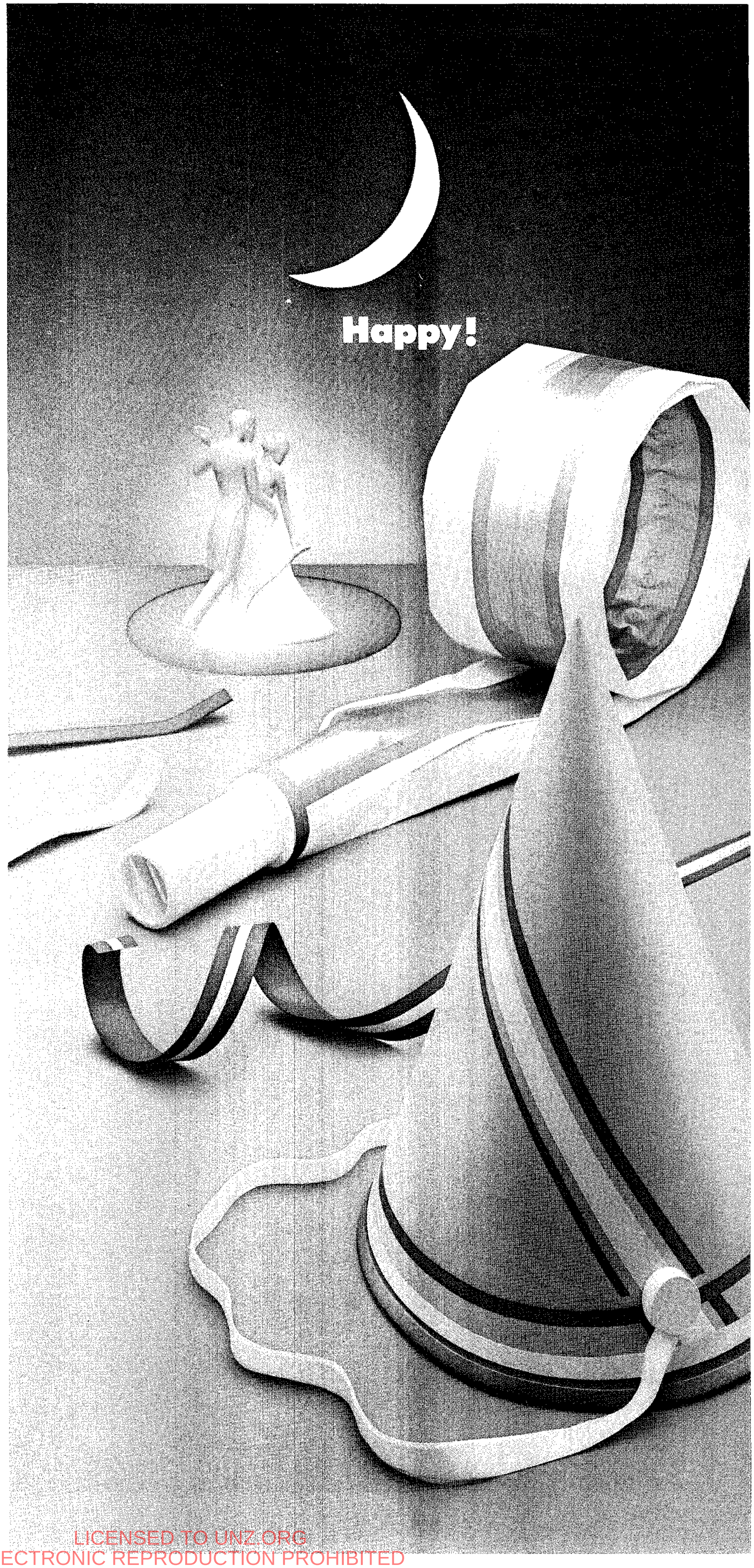
sue offers a vacationers' guide to the college-football bowl games. The magazine's market test is modest—45,000 copies a month—its future, uncertain. *Leisure,* says a former MDG editor, "looks like the magazine you get with your credit-card statements."

The MDG's *Real Estate* (or—its full title—*New York·New Jersey·Connecticut·Real Estate*) is as specialized a special-interest magazine as Time Inc. has ever tried to publish. Now being tested as a quarterly with a controlled circulation of 150,000, *Real Estate* is only three issues old but already has the polished, assured look of a magazine that has been in business for a while. It could be a sleeper success on the strength of one service feature alone. Under the heading "Recent Sales," the magazine publishes four-color photos of selected apartments and single-family homes sold in the New York metropolitan area in recent months. As appealing as the pictures are to readers fantasizing about an "East Sixties upper-floor 7-room co-op," the real pull lies in the legend alongside: It gives both the original listed price and the final sale price. If advertising—mainly Manhattan apartment-house and realty ads—continues to improve, Time Inc. may increase *Real Estate*'s frequency.

Small- or controlled-circulation publications can only bring in revenues that are modest by past Time Inc. mass-magazine standards. The one homegrown magazine project that Time Inc. has invested with its authority has just arrived at selected newsstands and in the mailboxes of 200,000 subscribers to *Time, Fortune,* and *Money* who live in the best Zip Codes. Called *Quality,* it claims to be nothing less than "America's Guide to Excellence." It has been widely described as Henry Grunwald's baby.

The *Quality* prototype out now is the fourth version of an idea going back through at least three editorial teams. Yet *Quality* is curiously pallid, even allowing for the fact that a magazine offering to be reporter and arbiter of "the best of everything"—from a new truffle to a new concert hall, as the premiere issue says—may be setting itself up for a fall. At $3.95 a copy and with a laminated cover and color photography throughout, *Quality* could never be mistaken for *Picture Week.* But *Quality*'s individual parts seem derivative of other efforts, including some of Time's own. An eight-page spread, "The Meaning of Quality," reads like a Roger Rosenblatt essay in *Time* (and sure enough, there's a Rosenblatt essay on *Quality*'s final edit page). A feature called "Quality Seeker's Gazette" has something of the look of *New York*'s "Best Bets."

Quality, like the other Time in-house efforts, must measure up to certain quantitative corporate standards. Sutton and



Grunwald have acknowledged that Time Inc. has been seeking substantial magazines that could start with circulations in the 500,000 range and have the potential to grow. Mega-publishers like Time Inc. must aim for mega-magazines to keep the corporation moving forward and Wall Street investors and analysts happy. As good as *Quality* and *Real Estate* may prove to be, they don't seem to promise the big numbers Time Inc. needs.

This is why last month's women's-magazine deal is the key to Time Inc.'s future, as its major growth now comes from acquisitions and business-side initiatives rather than from new magazines created by its own editors. *McCall's* claims a circulation of 5 million in the competitive women's field. *Working Woman* and *Working Mother* are going concerns in the 550,000-to-850,000 range. Time's ante of $44 million is an investment, in effect, in other people's ideas and energy. Entrepreneur Dale Lang, 54, Time Inc.'s new partner, made *Working Woman* work.

Actually, Time Inc. first signaled its shift to other people's creativity two years ago when it paid a Birmingham, Alabama, publishing company $480-million to acquire, among other properties, *Southern Living,* a monthly magazine with a loyal circulation of 2.2 million. Since then, Time Inc. has also become minority partner in *Parenting,* due out next month with an initial circulation in the 200,000-to-300,000 range. The founder and publisher of *Parenting* is Robin Wolaner, 32, who is running the magazine from San Francisco, not quite down the hall from Time Inc. executives.

Time Inc. corporate editors will have no controls over the Lang and Wolaner operations. Instead, Time Inc. will provide its unparalleled distribution systems to reach new readers. Even a critic like Christopher Byron, who dissected the *TV-Cable Week* fiasco in his book *The Fanciest Dive,* has nothing but praise for Time Inc.'s ability to handle newsstand dealers—"the guys with the bent noses"—and get magazines into readers' hands.

Time Inc. could eventually seek a majority interest in, and editorial control of, its new ventures. But new manager Brack has enough coming distractions to concentrate on. There's *Quality* and the other new magazines. More important, there are the continuing losses at *Discover,* the company's science monthly, and reports of uncertainty at *Life* magazine. *Life* is the creation of the founding father, Henry Luce. *Discover* came from the successor generation. The neglect of either magazine, while the company nurtures *McCall's* et al., would affirm the major new direction in the march of Time Inc. ■

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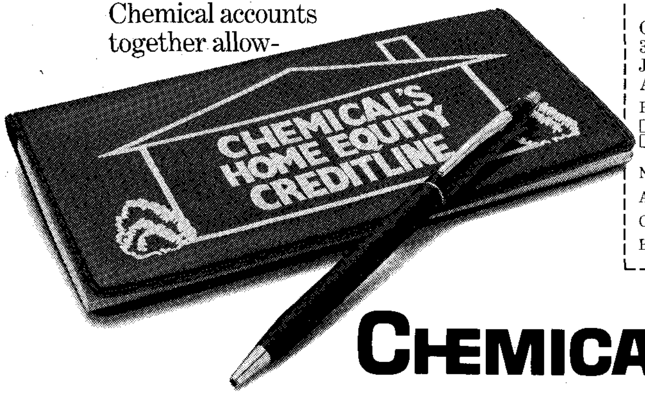

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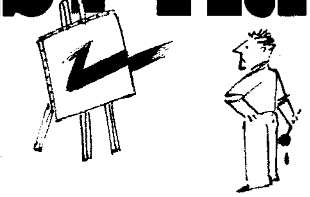


COMING UP

Enter Lavin

WHEN NEIL SIMON WAS ready to cast his new play, Linda Lavin was in Australia, making a movie about an abandoned wife with eleven children. For *Broadway Bound,* his intense weeper of a comedy ("Theater," page 93), Simon wanted Lavin for a similar role: Kate, a Brighton Beach mother whose husband of 33 years is halfway out the door.

"The work makes me feel strong."

The part wasn't terribly big. But Lavin, 49, who hadn't worked on Broadway since Simon's *Last of the Red Hot Lovers* in 1971, was hooked by Kate's first-act confrontation with her husband. "Everyone has had the fear that someone is taking your place," she says. "Everything I wanted Kate to say, Neil had written."

After the first reading, Simon decided he wanted to see the mother happy, if only for a minute. Two days later, he had the scene he wanted. And though *Broadway Bound* opened just last week, that scene has become the city's most talked-about theater moment—it's the one in which Kate's son Eugene gets her to re-enact the historic, happy night when she danced with George Raft.

For any theatergoer who's loved a mother, the scene brings tears. For Lavin, the fox-trot across time is an homage. "My mother worked in opera in New York, then came back to Maine to raise a family. She had her own radio show. But in the last fifteen years of her life, she wouldn't sing. 'I can't,' she'd say. 'I'd sound like a frog.' When Eugene says, 'Show me how you danced,' he's asking me to do something my body no longer remembers. And I *grab* the courage to do it."

Playing it close to the bone doesn't end with the curtain call. Lavin's role as a waitress in the TV series *Alice* led her to join the National Commission on Working Women. The stepmother of two children, she made a TV movie about step-parenting and joined the Stepfamily Association of America.

"Using my life in my work isn't therapy, but it helps me feel good," Lavin says. "The work makes me feel strong. I like to play women who walk through fire and come out standing." JESSE KORNBLUTH

BROADWAY BORSCHT

IT'S A LONG WAY FROM THE Borscht Belt to Beverly Hills, but one of the hottest shows to hit Los Angeles in years is the one-man outing by veteran stand-up comedian and ex-rabbi Jackie Mason. Planned as a six-week run, *The World According to Me* slayed L.A. audiences for six months; it moves to Broadway's Brooks Atkinson Theatre December 15.

"It's the most successful thing since *Gone With the Wind,*" says Mason, 52. "And gone with the wind is what they said about my career."

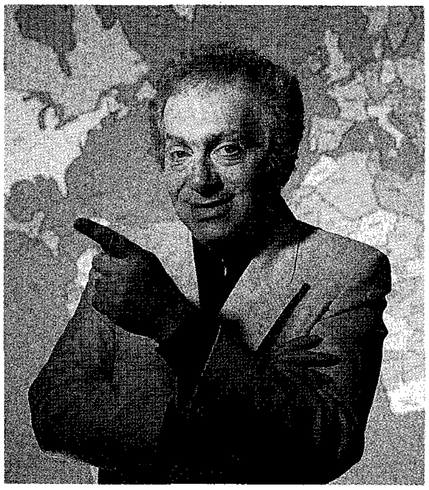
Mason found fame during the golden age of live TV, but fell from the spotlight after Ed Sullivan threw him off the air in 1964 for making what looked like an obscene gesture. Mason hasn't been seen much since then, but he *has* been making $10,000 a night on the casino circuit.

"I always had a sick frustration that I could be a major star," he says, "and I almost made it about 27 times." Last year, he decided a one-man show might help Hollywood remember him.

Scores of celebrities—Matthau, Lemmon, Reiner, Brooks—came and raved, the word spread, and Mason soon had a hit—and a dozen film and TV offers (he's holding out for a week-in-review program). He's also fretting about Broadway, because "if I bomb in New York, they'll run around L.A. saying, 'I always knew he stunk.' "

The show revises Mason's well-oiled nightclub act: ad-libs, insults, stories that lead into impressions of Reagan, Cagney, Stallone—comedy that depends on cumulative effect. Mason hits beloved Catskills topics: Hollywood, hookers, Gentiles and Jews. But he updates the shtick and balances it with social comment. (The deficit would not be so big if Congress got paid on commission.)

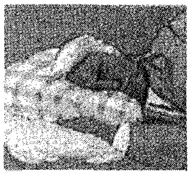
"I didn't change my show or my style that much," he says. "Just the subject matter. Talk about sex in a nightclub, it sounds relevant. In a theater, it sounds dirty." Mason shrugs. "Now I'm in a vehicle that makes me look successful, and that's what matters. What am I, more talented this week than I was six months ago?" No, but he is more inspired. STEVE POND



"What am I, more talented this week?"

Photographs: left, Patrick Harbron/Sygma; right, Raul Vega. Illustration by Guy Billout.

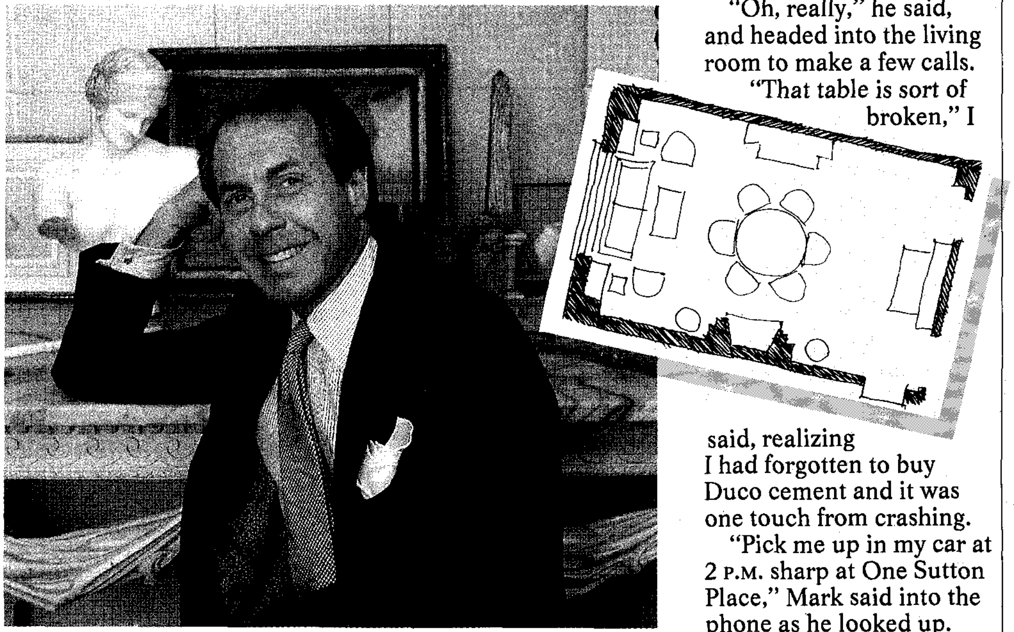
MR. PEEPERS'S NIGHTS: Mark Hampton and Me



FINALLY IT HAPPENED—A SMALL legacy that I had been counting on for years. I looked around at my apartment and decided to redecorate. So I called Mark Hampton.

"I've just gotten some money and I need your help. This is not a building where you usually work," I said, thinking of the Rosario Candela-designed buildings he favored, "but it's sort of inherited."

That night, I had very bad dreams. I saw my first decorator, the matador-faced Jean-Pierre Fromme, walking up Madison Avenue in his brown velvet suit with his vents flying. I saw my second decorator, "the Flying Dutchman," in a field of sisal. And then I saw my ward's mother. Her first purchase for me had been Truman Capote's five-foot wooden snake. She tore out the bookcases in the living room and put them in the dining room, which she painted red and trimmed with electrical tape. She had the Seven Deadly Sins lettered in gold on top of each bookcase. I saw her up on a ladder with her $400 high heels dangling. She painted the radiator in the bathroom black and, together with my future ward, decorated it with white Matisse figures. Sort of. She went to the Society Library, ripped a page from an old *Architectural Digest*—which I believe is a crime—and had the carpenter copy the design of the railings she'd left in raw wood. My place lacked a certain unity of vision.



The designer and his dining-room design.

Of course, I knew that people like me are not made for decorators. We keep inheriting old stuff and putting it all together. We have no Period, just things that look vaguely Bombay Company, passed along and supplemented by the Doyle tag sale so that there are major pieces in my rooms that cost under $100. Hardly the Bassland of Mark Hampton. Sometimes, there is a woman friend who is good with fabric and will subscribe to the creed of my class—to keep every piece of furniture, provide bar space, and cheerfully repaint the walls mustard. But now I did not have to rise above. I had money.

Still, there were the bad dreams before Mark came by. Mark had recently written a column for *House & Garden* on "The Clients I Love," and they didn't sound like me. Nightly my mind hover-cruised the rooms, stopping at cracks, exposed curls of HBO wire, water stains that were not deliberate, empty picture hooks where my brother Ace had come to collect the paintings. And yet my hobby, my very sport in life, was reading *The World of Interiors* and *House & Garden* and folding down the pages. The next morning, I began throwing things like Indian corn into closets, and for one week, I threw, flung, and unstacked the stacks. I checked to see if my umbrellas were all tightly furled as my mother had taught me. I dusted Truman Capote's snake. I was going to shut the door to my ward's sumptuous room, which was crammed to the rafters with Mario Buatta chintz, the curtains puddling amply on the floor, and was still flinging coats to empty the hall closet when Mark Hampton poked his head in the unlatched door and called, "Hullo."

It was a very grand "hullo." Immediately, I knew that I had been wasting my time with the coat closet, because Mark Hampton does not wear a coat. This is because his car waits. His car purrs downstairs. His car sort of heads to him as if it's attached on a leash, as I've seen Bill Buckley's car do. This told me something about the economics of successful decorating.

"Nice Warhol screen. Jan Cowles has one just like it," he said right away.

"I have a Vertes screen, too," I said. "Anne Cox Chambers has the same one. Charlie Van Rensselaer sold it to me when he left town."

"Oh, really," he said, and headed into the living room to make a few calls.

"That table is sort of broken," I said, realizing I had forgotten to buy Duco cement and it was one touch from crashing.

"Pick me up in my car at 2 P.M. sharp at One Sutton Place," Mark said into the phone as he looked up. "Carroll Petrie has the same porcelain lamps."

Now, I had been planning to say, "Tell the truth, Mark, be brutal," but this wasn't necessary. He did it nicely.

"I'd enclose the gallery hall to create a real room, widen the steps four feet. I'd end the new walls with pilasters and then, inside the pilasters on either side, a simple Doric column. I'd lower the entire ceiling, get rid of all those beams. I'd put bookcases on the sides of the fireplace."

"But I just tore them out of there," I said.

"These would be *good* ones, mahogany with beautiful architectural detailing," he said. "I'd tear out the fireplace and do a good antique one, and tear out the window and do a late Georgian-Regency-style window," he said, as though, of course, I were following this. "And that way you can trim the interior with wood so you emphasize the strict symmetry," he said in an almost thrilling way, "... mahogany cabinets for drinks, music, old

(continued on next page)

Photograph by Dmitri Kasterine.

MR. PEEPERS'S NIGHTS

(continued from previous page) canceled checks [I heard my father's voice saying, "There'll be plenty of *those*"], books too disreputable to leave out. The problem with the room is that there is only one window. I'd lower the mantel shelf to make the ceiling look higher. I'd seize on the Regency architecturally."

In the back of my nodding head, I again heard my father's voice saying, "How long?" "How much?," but Mark talks very quickly with that twang of cleverness, and he is so grand, and certain things seem to be assumed.

I had never seen such a fast eye outside of the Secret Service and my friend Buatta. I wondered if Hampton's eye ever rests, or is he constantly assaulted by doors that are out of line and missing pilasters? It must be very tiring.

'I'D FIR OUT THAT WALL TO ELIMINATE THE CORNER columns, and I'd create a deep window reveal and make a window seat. I'd center this pantry door on the closet door so that the hall terminates on beautiful mahogany doors." Now he was moving swiftly, gliding on his perfect mahogany shoes that hugged his feet with a mad yet reverent love the way his suit shamelessly slipcovered his body. We were in the dining room. A red room. I knew Mark likes red rooms, for I had just read "The Incomparable Reds" in his column in *House & Garden,* which I never miss because it suggests a happy universe where the white linen slipcovers go on in season and the pair of torchères get holly berries at Christmas and the floors are sparkly and no one ever loses a wallet or drops the car keys somewhere in the Danbury Mall. Anyway, I hoped my red, which my ward's mother had copied from an open can of Campbell's tomato, was one of those right reds. In this column, Mark had written with such authority that bedrooms should not be red, that Kitty Hawks, who was in the process of creating a red bedroom for herself, did not know what to do.

"Hmm, the Seven Deadly Sins," Mark said, looking up into the bookcases, but so quickly it appeared he hadn't looked. "What fun. I like a bit of fun in a room. . . . I'd take the bookcases out and put them at either end . . . trim it out with pretty molding . . . open a fireplace." He began to sketch. He was working on the shell, the bones of the room. The bones must be perfect before the flesh goes on. I had never thought of that.

"People think decorating is picking out a chintz and ordering furniture from De Angelis," he said, pulling apart his flexible eyeglasses. "All you are attached to can blend into this decorative background," he explained. "The furniture becomes incidental, and the background, the real decoration."

Suddenly, as we sat in the dining room, I remembered he'd told me that many years ago he had come to repaint my parents' dining room, which had all the Ionic pilasters anyone could dream of. He had planned two shades of ivory and peach and white, but when my abundantly extravagant mother got the estimate, it never happened. I was thinking of this as I heard him say, "I'd open up a doorway into the living room with two steps so you can walk down. It would be great for the flow."

"Flow" is one of those decorator words I'd been warned about. " 'Flow' can mean an $80,000 door," a Denning & Fourcade client told me. While walls and doors were "moving," I began to think of how my ward's mother had to wait ten months to get an upholsterer and three months for the William Morris stars to get put up in the hall.

Mark said I should paint the living room a warm color since I have a northern exposure. "Three shades of ivory, getting darker, with some light molding so it's sparkling."

As he spoke, I felt like I was bobbing underwater. I would rise to hear a few more syllables and then sink again, so lost was I, my eyes glazed as Hampton's sparkly walls, with visions of rude boys in white overalls and old-world craftsmen with impenetrable dialects and ancient cracked fingernails and piles of rubble and white plaster dust.

"Looks like the River Club staircase," Mark said, noticing a photograph of me in the bookcase, under "Lust."

"We'll do overdoors and maybe a false door here to make it architectural," he said.

"You mean a false door just to match the front door?" I asked, and that is exactly what he meant.

"Hang a Regency pier mirror here with a console table underneath," he said, and then he told me what to do with the bedroom. Mercifully, he had not looked into any bathrooms, one of which had coffinesque quilting. He had opened the door to the pantry and shut it very quickly. After Mark left, I took out his plans. It would be beautiful. It would be fun, at least the Mark part of it. "Very little electrical and no plumbing," he'd said. Four to five months. I was tempted. I wondered how much of my legacy would be consumed seizing on the Regency. And then I got out an old *World of Interiors.* Everything securely decrepit. Peculiar. Off and unaligned. Perhaps that was more Peeps. I sadly made the call to Mark. And then another and another and another before I penetrated the snippy-assistant barrier. And then the table collapsed.

STREET SEEN

IN THE 1960s, MARION BERNSTEIN BEGAN PHOTOGRAPHING manhole covers—portals to the underground city, polished by time and tires. Last year, she became a staff photographer for the City Department of Environmental Protection, and now twelve of her shots have been included in a DEP poster, "New York Underfoot" ($10 at Citybooks, 1 Centre Street), which reveals the worn, wonderful covers for what they are: the true medallions of the City of New York.

Photographs by Marion Bernstein.

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RUTH RECOMMENDS

BY RUTH GILBERT

Robert Wilson and Philip Glass fans, arise! Wilson's The Civil warS, *Act V, set to Glass's music, is at the Brooklyn Academy of Music December 14 through 30. Call (718) 636-4100 for details.*

'CORK'

From left are Nan-Lynn Nelson, Elain Graham, and Geoffrey C. Ewing in Samm-Art Williams's play (at the Courtyard Playhouse) about the contemporary theater and its debt to nineteenth-century minstrels.

'SAY IT WITH MUSIC'

Rita Gardner brings the twenties to life, performing songs by Rodgers and Hart, Irving Berlin, and Cole Porter, among others. She's at the Ballroom through December 27.

'THE GOLDEN CHILD'

Eddie Murphy and Charlotte Lewis cross a Tibetan lake on their way to obtain a sacred dagger and rescue a kidnapped child. The film opens December 12 at Loews State.

REPERTORIO ESPAÑOL

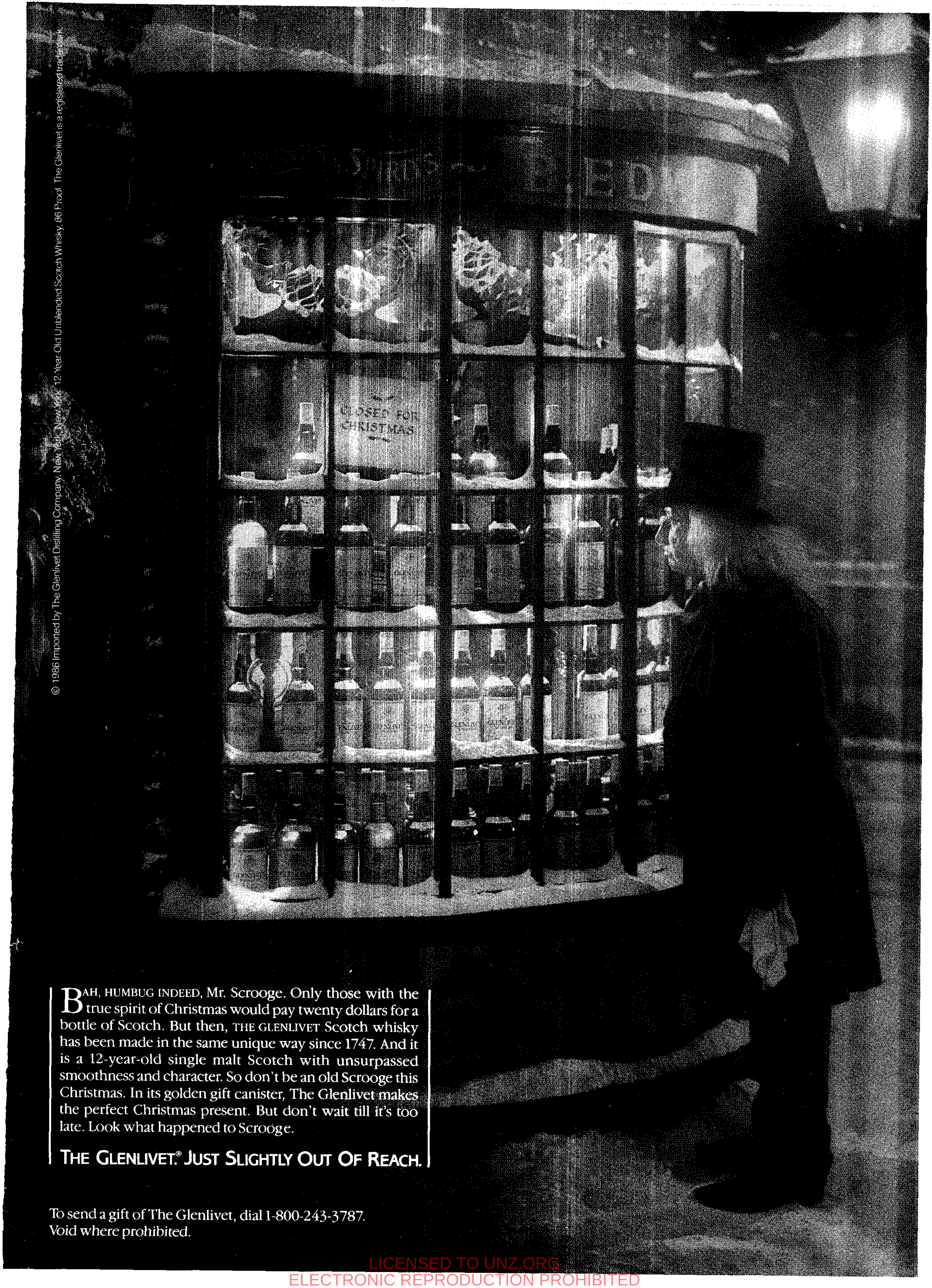
Treat yourself to the popular Pilar Rioja's unique blend of classical Spanish and flamenco dance. She's at Gramercy Arts Theatre through December 21.

'PLACE OF WEEPING'

Thoko Ntshinga fears for her life and hides out in

the bush in this South African film, a denunciation of apartheid. It's at the New Carnegie.

Photographs: top left, Arthur L. Cohen; top right, Gerry Goodstein; center, Bruce Talamon.



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THE REAGAN FOLLIES

WE AIN'T SEEN NOTHING YET

BY MICHAEL KRAMER

RONALD REAGAN HAD THE choice of labeling himself a liar or an incompetent. He could have admitted what most people suspect—that he knew and approved of the plan to use the ayatollah's money to fund the rebels in Afghanistan, Angola, and Nicaragua—the latter diversion an apparent violation of both the spirit and the letter of federal law.

But the president has stood firm. "You can tell them flat out," Reagan instructed his press secretary last week, "that I had no knowledge whatsoever of [the diversion of funds] until Ed Meese briefed me on it."

In pleading ignorance, Reagan has branded himself an incompetent: If he didn't know, he should have known. And perhaps, just perhaps, he is telling the truth. As the most disengaged president in recent history, Reagan may not have known what was done in his name. Or he may have been told and forgotten. In *this* president's case, it may be fair to change the classic question (popularized during Watergate) to "What did Reagan forget, and when did he forget it?"

Reagan, after all, is the chief executive who prefers one-page memos, the president who works nine to five (except on Wednesdays, when he takes the afternoon off); the glad-hander most at home at the ceremonial functions other politicians abhor; the man who can't wait till three o'clock on Friday, so he can split to Camp David for the weekend.

And despite his actor's training, the vehemence of Reagan's denials (and the absence of squinty eyes) suggests a truth-teller. Blaming the press and characterizing a scandal of his own making as a "Beltway bloodletting" are not the calculated cracks of a besieged president eager for media leniency.

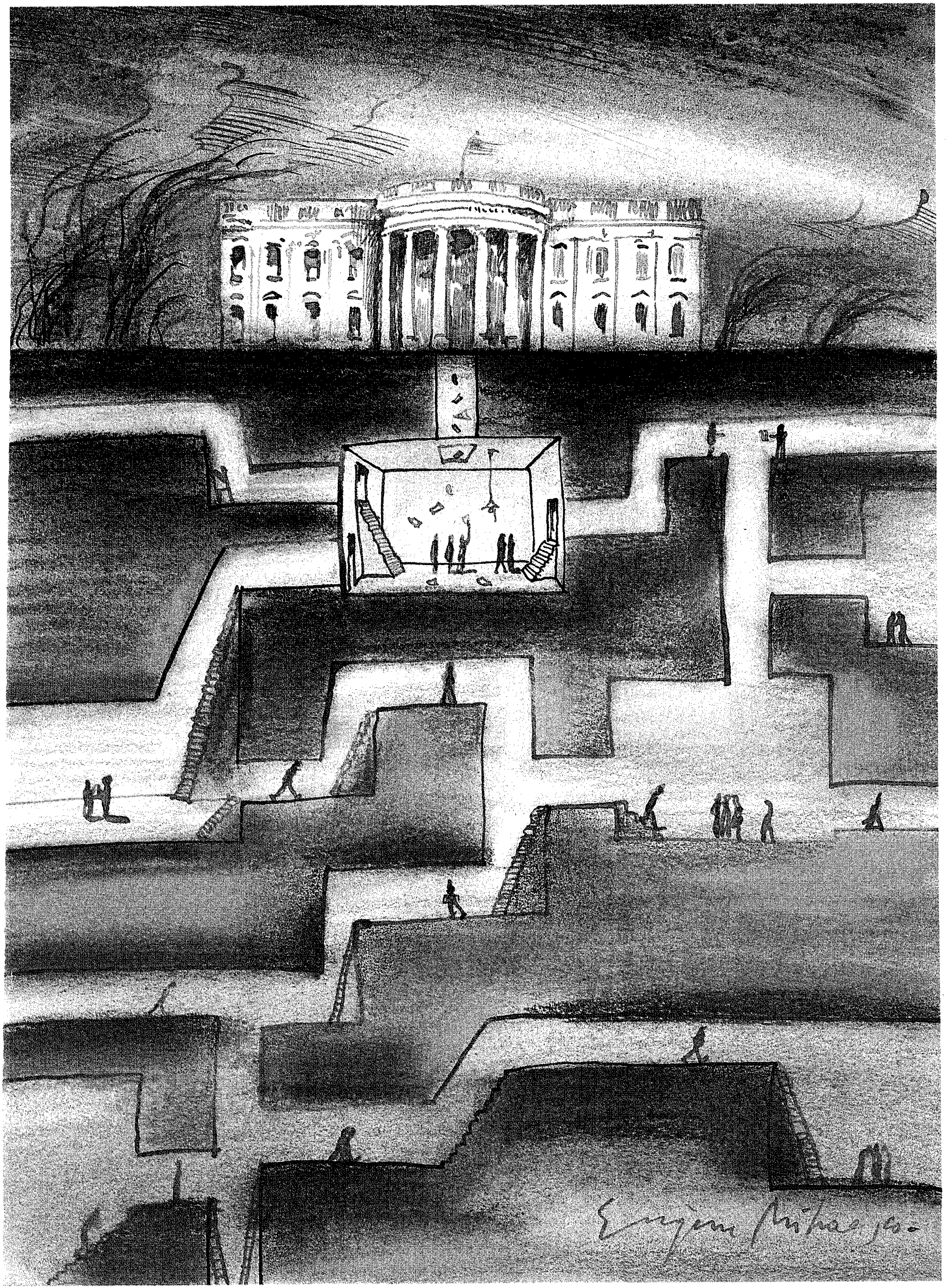
But if Reagan did know—if he's covering up (which is what the polls say most Americans believe)—then the president is headed for an even bigger fall. If, to borrow Reagan's favorite phrase, we "ain't seen nothing yet" (and the daily disclosures seem to say we ain't), then the appointment of a special prosecutor and a new national-security adviser—and even an entire new Cabinet and White House staff—won't prevent the Reagan presidency from becoming permanently crippled.

It's the cover-up—or, to be fair, given the evidence thus far, the *presumed* cover-up—that reminds one of Watergate. And if some latter-day John Dean comes forward to say, "Yes, I was in a meeting when the president signed off on our neat plan to get Khomeini to pay for the *contras,*" then, as Yogi Berra once said, Reagan will be pilloried for having made the "wrong mistake." Poor policy is one thing. Lying about its pursuit is quite another.

IT'S TOO EARLY TO SAY WHERE the truth lies, but already much of the administration's story strains credulity. Is there anyone who believes that a Marine lieutenant colonel known for following orders designed so grand and complex a scheme single-handedly and on his own initiative? Already the CIA has been reliably accused of managing the Swiss bank account from which the rebels drew money—a contradiction of the attorney general's assurances and a contravention of the law forbidding American military support for the *contras.* Already H. Ross Perot has said that the administration used him in a futile effort to ransom the hostages—a straightforward breach of the president's stated policy, if not also a violation of the law. Already Oliver North is reported to have told a church audience that he briefed the president about Central America and terrorism twice weekly, and that would seem to undermine Reagan's claim of ignorance.

So this looks and smells like Watergate, and much of the press—its investigative muscles atrophied since Richard Nixon's collapse—is treating Iran as it did that old "third-rate burglary." But there are important differences between the Iran affair and Watergate, and even if Reagan is eventually judged a liar, those differences will likely spare him Nixon's fate.

Watergate was an exercise in personal



ILLUSTRATED BY EUGENE MIHAESCO

selfishness: politicians set on subverting the system to perpetuate themselves in power. At its worst, Iran seems "only" a colossal misjudgment: politicians so confirmed in their policy and worldview that they would flout the law in the mistaken belief that history would absolve their overreaching as the Sandinista menace became clear.

Stupidity is not necessarily corruption. But it becomes corruption when a cover-up occurs. An implicit bargain was struck after Watergate. Bad policy, foolishly conceived and clumsily executed, would perhaps be punished by retiring its sponsors—at election time. But true disdain (and possibly impeachment) would be reserved for those leaders who lied about their folly and then obstructed those charged with uncovering the truth.

Ronald Reagan is on the edge. Last week's damage-control moves are a step in the right direction, but it's hard to see how Reagan's predicament will improve before it gets worse.

As the drama plays out, how should a reasonable person sift through the most recent disclosures and speculation?

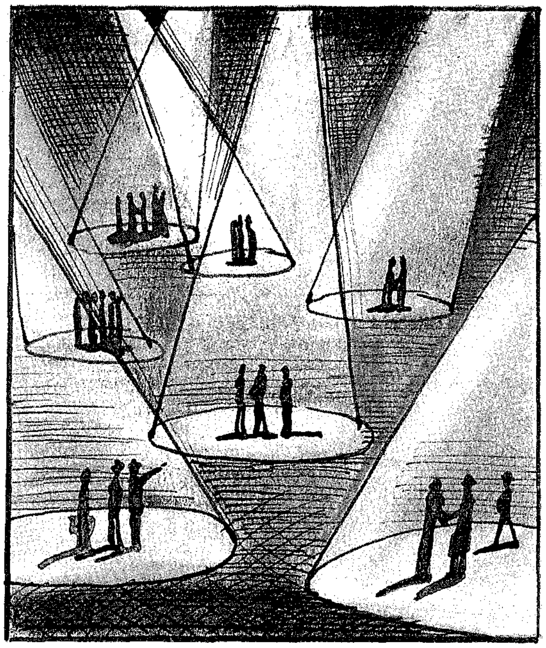
What Happened? The nation is *still* waiting for a structured and coherent explanation from its president. In a crisis of confidence, recapturing credibility requires telling the truth and telling it quickly. The road back, says Henry Kissinger, demands that "whatever will come out eventually . . . come out immediately."

No doubt, at this point, *any* Reagan story would be greeted skeptically. But it is in the president's interest to be his own investigator. If he didn't know about the *contra* connection, he should have gotten to the bottom of the story by now. He should have hauled in the relevant players—North, Poindexter, and whoever else may have been involved—wrung the truth from them, and then gone public with what he had learned.

Performing as if he were truly outraged wouldn't stave off the inevitable congressional investigations. But anytime the country learns a new fact from the press instead of from the president, it is bad news for Ronald Reagan.

The president has taken a different tack. He has thrown the ball to Congress, saying, "We will cooperate fully with [its] inquiries," and adding, "I have already taken the unprecedented step of permitting two of my former national-security advisers to testify before a committee of Congress."

The problem, of course, is that those two advisers have refused to follow the boss's injunction. Oliver North's first act, reportedly, was to shred documents presumably relevant to the Iran affair—a move Gordon Liddy says he can "relate to." Then, in full Marine regalia, North told the Senate Intelligence Committee that he wouldn't answer its questions. North took the Fifth Amendment—a course John Poindexter chose, too. Both are said to be ready to sing if granted immunity, but neither has sung yet.



The sorry spectacle of White House staffers clamming up before Congress calls to mind the word "stonewall."

Step back from the story as we know it so far—from the president's failure to establish and reveal the truth he claims not to have known in advance, and from the sorry spectacle of his deputies clamming up before Congress. The word that comes to mind is familiar: "stonewall."

Why Did It Happen? During Vietnam, J. William Fulbright coined the term "arrogance of power." The Iran fiasco represents what appears to be an "arrogance of popularity," an administration seduced by a landslide victory into thinking it could do no wrong. Whatever the underlying reason for Ronald Reagan's making a mockery of his own rules, a scapegoat has already been identified. A rogue National Security Council staff is being blamed for the mess, and the Tower commission has been convened to fix it.

With a 60-day deadline and without subpoena power, Tower's group will surely offer two tame and obvious suggestions—that the NSC confine itself to offering advice, and that it never act as the president's private army.

After the Tower commission makes that report, the Congress will just as surely try to go further. The NSC is protected by executive privilege; it is secretive, immune to congressional oversight, and, generally, leakproof. The Congress likes none of this. Some members will probably urge that the national-security adviser be subject to Senate confirmation. Others will recommend that the council itself be downgraded or even abolished. Any such changes would be tragic.

The NSC was established in 1947 because the Congress realized that foreign policy was more than simply the sum of diplomacy and international economic relations. Its unstated purpose has always been to ensure that the State Department be unable to undertake a new policy initiative without a presidential decision. And some White House office must be responsible for objectively analyzing the often competing views of the State Department and the defense and intelligence communities. In short, the NSC helps the president to *set*, rather than merely preside over, foreign policy—and it then hangs around to monitor compliance.

As an institution, the NSC should be left alone. In management vernacular, the problem isn't the office, it's the people.

The Rolling Heads: THE president, said Senate Republican leader Bob Dole last week, "feels he has already cleaned house." If Reagan really thinks his removal of North and Poindexter has solved his problems, he will be ill-served for the remainder of his term. (And if North is the "national hero" Reagan says he is, the president shouldn't have fired him. Or was Reagan praising North in order to ensure his silence?)

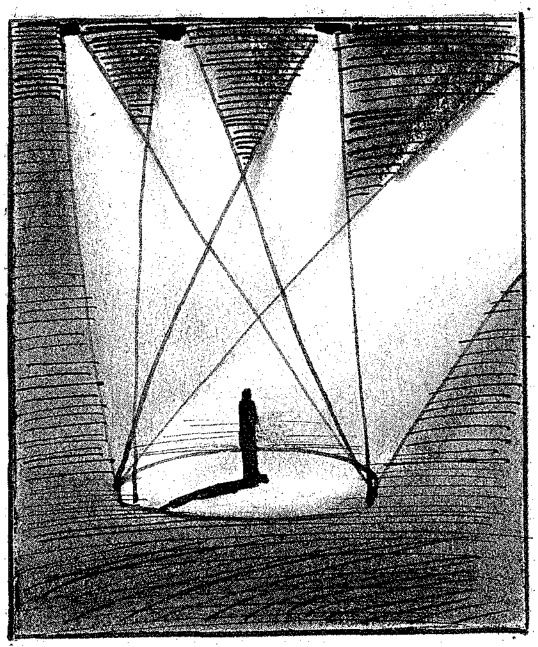
Two others who should go are William Casey and Donald Regan. As the director of Central Intelligence, Casey has long tangled with Congress, and by all accounts, his Iran testimony has satisfied no one. Pat Moynihan expressed the common sentiment: "I can't believe what I heard," he said after Casey appeared before Congress two weeks ago. "And I don't."

If, in addition to deceiving Congress, Casey didn't tell even the president about the CIA's secret rebel bank account in Switzerland, he must be retired. But even if Reagan was informed, Casey is a liability. The intelligence agencies need the trust of Congress to operate effectively. Casey's remaining at his post and congressional trust are mutually exclusive.

Don Regan, the White House chief of staff, has proved his loyalty—to himself. In his now-famous analogy—"Does a bank president know whether a teller is fiddling around with the books?"—Regan revealed why he is unfit to serve. In the first place, the bank president *should* know. And by saying that the NSC doesn't report to the chief of staff but to the president, Regan was covering his own butt as he gave up Reagan's.

To toy with Regan's other famous line, the chief of staff is not only responsible for cleaning up after the parade, he shares responsibility for the parade itself. For seeking to shirk it, Regan should be banished.

The Republican right is out to get George Shultz. Reagan's conservative cronies have never liked the moderate secretary of state, and since Shultz has distanced himself from Iran, they like him even less. But Shultz has credibility, and few others do. For this reason alone, he should stay. Elliot Richardson, who quit as Richard Nixon's attorney general rather than obey the president's order to sack the Watergate special prosecutor, offers Reagan the correct stance. The president, says Richardson, should realize that "at least I've got one guy who told it to me straight the first time, and I'm sorry I didn't listen to him."



Even if he was ignorant of the *contra* money, why hasn't Reagan wrung the truth from the relevant players?

The Middle East Connections: In a nifty attempt to deflect the *contra* issue, the president has pointed a finger at Israel. "Another country was facilitating those sales of weapons systems," Reagan told *Time* last week. "They then were overcharging and were apparently putting the money into bank accounts of the leaders of the *contras*. It wasn't us funneling money to them. This was another country." No one believes that Reagan's "other country" was a country other than Israel.

In Jerusalem, the Israelis have denied knowledge of the *contra* connection, and so far criticism has instead focused on the fact that too few ministers knew of Israel's role as middleman in the sale of American arms to Iran. Israeli complicity in the *contra* "piece" may yet be proved, but a senior Israeli official argues persuasively for Israel's ignorance: "We know that the Congress and the president are at odds on the *contras*. And we need the goodwill of Congress as much as we need the president's support. To insert ourselves between them would be crazy."

The Saudi role is at least as intriguing as Israel's. Typically, the Saudis are again revealed as hedging *all* their bets in the region. They are financing both sides in the Iran-Iraq war, and the New York *Times* reports that in return for the Reagan administration's sale of AWACS aircraft to Riyadh, the Saudis have helped fund Washington's favorite rebels, including the *contras*.

Syria is the only clear winner in the Iran fiasco. By causing a Lebanese paper that it controls to break the story of America's dealings with the ayatollah, Syria has successfully diverted attention from its role in the attempted bombing of an El Al jet in London.

The Political Winners and Losers: Vice-presidents command national-television time when they're in trouble. The first was Richard Nixon, whose "Checkers" speech calmed an outcry over his campaign finances and cemented his place as Dwight Eisenhower's 1952 running mate.

The most recent is George Bush. After lying low for two weeks, the veep walked a fine line last week. In a modified-limited hang-in, Bush managed to support his president while admitting that the administration's "credibility has been damaged" and that "mistakes have been made." Bush undoubtedly scored points with the GOP's rank-and-file leaders, but his 1988 prospects will still rise or fall with the voters' final assessment of Reagan's presidency—or a finding that Bush lied about being in the dark with respect to the diversion of funds for the *contras*.

Bob Dole is a curious case. At the beginning of the Iran mess, Dole distanced himself from Reagan by urging a Watergate-style congressional investigation. The press was delighted, but Republican leaders were distraught. "Now's not the time to cut and run," said one midwestern GOP state chairman. "Dole may have made himself more attractive for general-election purposes, but he's alienating the party activists who select the nominee."

But now Reagan himself has embraced Dole's idea. What does this do to Dole's presidential ambitions? It probably sends him back to square one, which means that the best way to figure Dole's chances—and Jack Kemp's, too—is to keep an eye on Bush. It's still Bush's nomination to lose.

All Democrats get a lift from the current crisis—that's just the way politics is.

There is one clear loser after Iran—a Republican. "The last thing we needed in the middle of the Old Man's rehabilitation campaign," says a close friend and adviser to Richard Nixon, "is for the people to be getting a refresher course in Watergate."

AS CHRISTMAS COMES around, Iran$cam may well recede. But the Democrats will control the next Congress, and the special investigating committee they empower will start fresh in January. And if, as seems likely, that committee's deliberations are televised, the administration will be seen sweating in public. Which will make for good viewing, and roil our politics even further. The danger, as with Watergate, is a paralyzed government. But until the whole truth is known, that is where we are headed.

THE MET GOES MODERN

BILL LIEBERMAN'S BRAVE NEW WING

BY KAY LARSON

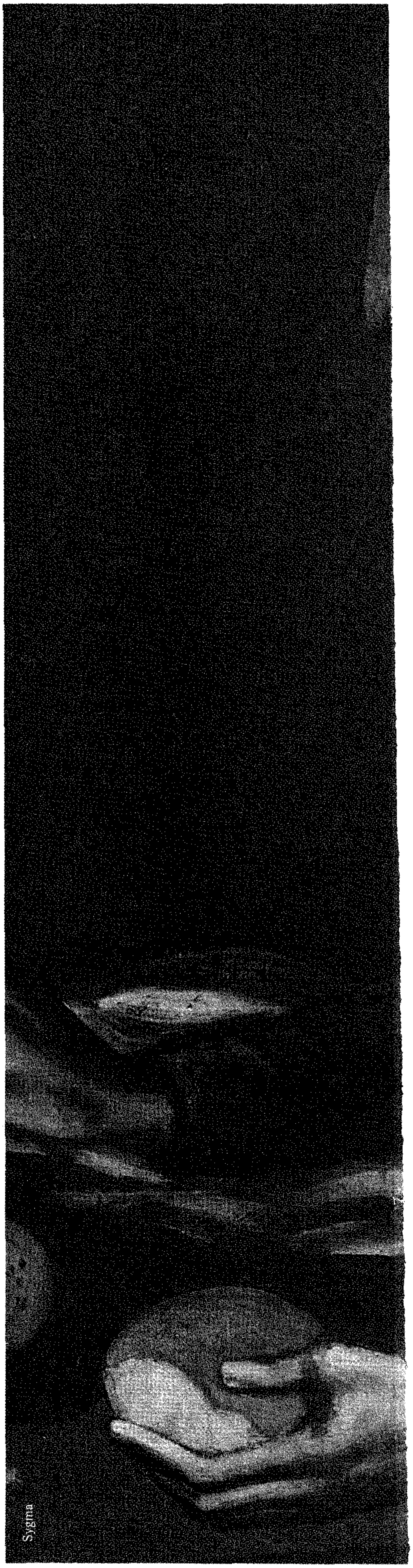
BILL LIEBERMAN'S SPEECH HAS THE RHYTHM OF Dwight Gooden's pitches—dead quiet, a sudden windup, a stinging delivery. Jumping up from his chair in the Department of 20th Century Art at the Metropolitan Museum, he turns to a small easel that holds a painting of bright-yellow-and-orange sunflowers piled in a cubistic heap.

"Who painted it?" he abruptly demands. "Haven't the faintest idea" is the only possible response, though a good guess might place the artist in the vicinity of Georgia O'Keeffe and the American Cubist Max Weber. The lack of a name and identity makes you examine the painting with sudden anxiety. When you don't *know*, you are forced to *look*.

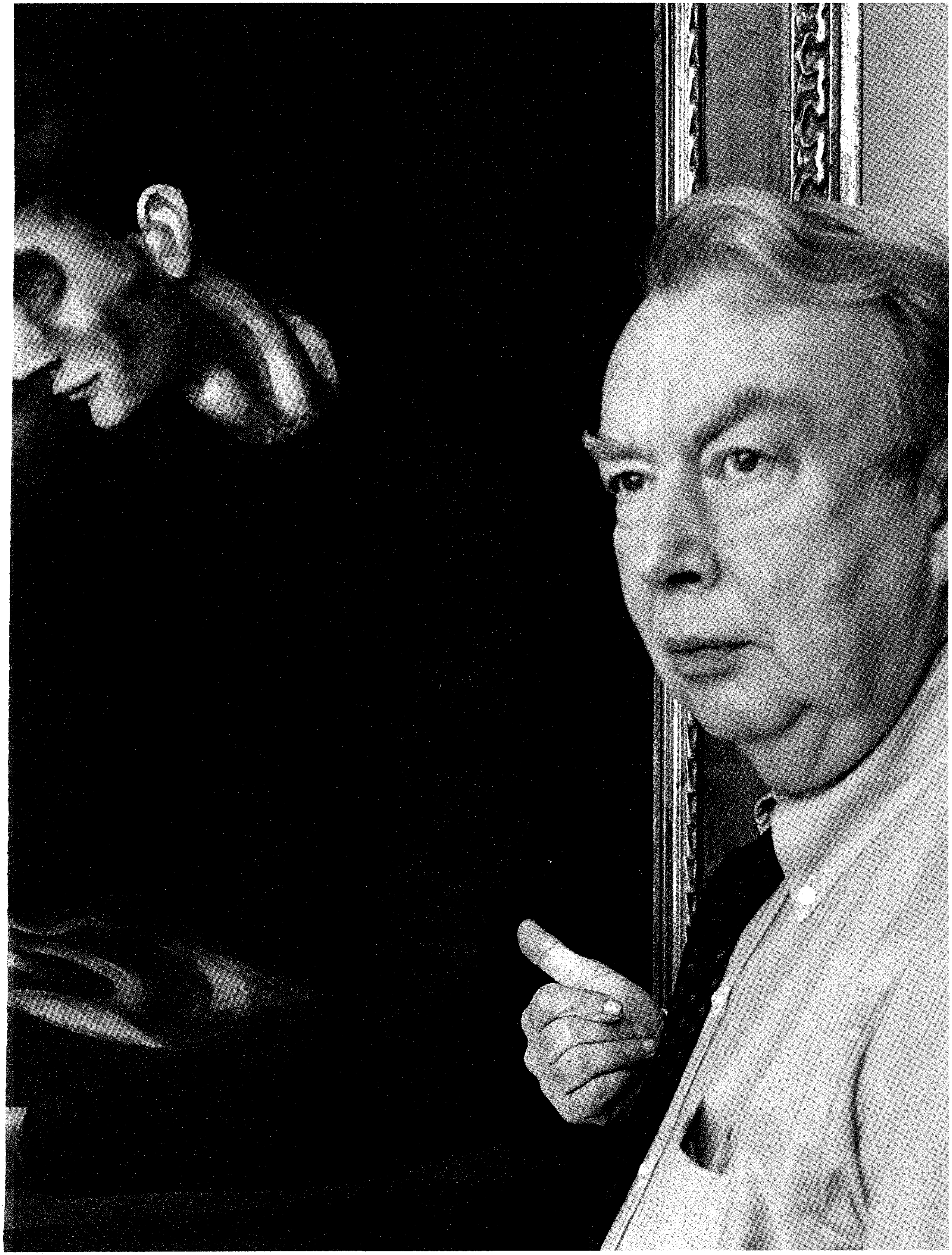
He comes to the rescue. "Edward McKnight Kauffer." "Who?" Oh, an American who moved to England in 1914 and hung around with the Vorticists but made his name designing posters. "He died and his wife married a famous actor's boyfriend," says Lieberman. *That* Edward McKnight Kauffer.

Once upon a time, a group of New Yorkers founded the Museum of Modern Art to solve "the museum problem with which New York is now so urgently confronted." The "museum problem" was the Metropolitan's cautious disdain for the art of the twentieth century. The writer who complained so judiciously was Alfred Barr, MOMA's legendary first director.

Eighty-seven years into the century, the Met is reversing itself. In January, the museum will begin previewing its new Lila Acheson Wallace Wing for twentieth-century art, and on February 3, the wing will open to the public. The man who is shaping the destiny of this wing, and an important slice of the New York art scene, began learning his trade at MOMA in 1945 as Barr's assistant. "Alfred created me," Bill Lieberman is fond of saying. He left the Modern 34 years later to transport Barr's


Sygma

PHOTOGRAPHED BY DOUGLAS KIRKLAND



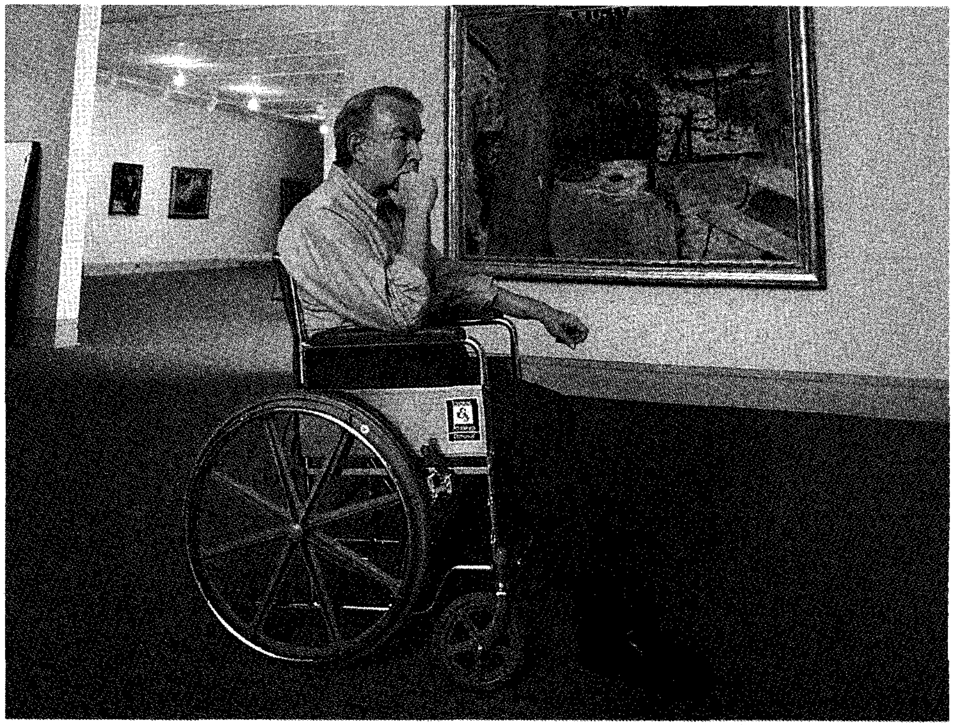
WILLIAM LIEBERMAN BEFORE PICASSO'S 'BLIND MAN'S MEAL.'

THE MET WILL BE THE ONLY MUSEUM HERE WITH THE TWENTIETH-CENTURY RESOURCES TO CHALLENGE MOMA.

eclectic vision uptown. At the opening, the Metropolitan will become the only New York museum with the resources to challenge the Modern (though the Whitney and the Guggenheim are eager to get in line), and it is being run by a disciple. You could say that Alfred Barr got his revenge.

The wing's importance is partly a matter of sheer size. For $26 million ($11 million of it supplied by Lila Acheson Wallace, who co-founded *Reader's Digest* with her husband, DeWitt), the Met got 60,000 square feet of exhibition space (40,000 for the painting and sculpture galleries). The Modern's recent expansion gave it 112,000 square feet for all galleries, but much of that goes to other departments; the permanent painting and sculpture galleries occupy 48,000 square feet, roughly comparable to those of their uptown counterpart. Within the Met's four-story skylit ziggurat are 22 rooms for modern art: one room for temporary exhibitions, the rest destined to present some of the 9,000 paintings, drawings, and sculptures—including *Becca,* by David Smith; *Nasturtiums and "The Dance,"* by Matisse; *Gertrude Stein,* by Picasso; and *Autumn Rhythm,* by Jackson Pollock—that have accumulated since the Met began collecting in the field. Midway between the first and third levels is a spectacular 136-foot-long skylit sculpture gallery; on the roof will be an open-air sculpture court with a knockout view of Central Park and Fifth Avenue. In one leap, the Metropolitan has entered the twentieth century, secured a new audience for itself, virtually doubled the space for modern art in New York, and added a new voice to the vital arguments of the times.

Lieberman, who has been called an "object man," likes to sit in a wheelchair when he is having paintings hung, in order to contemplate them at his leisure.



SUPERVISING THE MET'S INSTALLATIONS.

WILLIAM SLATTERY LIEBERMAN IS HARDLY THE new kid on the block. At the Modern, he ran the Department of Painting and Sculpture and founded both the Department of Drawings and the original version of the Department of Prints and Illustrated Books. Like Barr, he studied at Harvard under Paul Sachs, who taught through hands-on contact with the Fogg Art Museum collections. Most art historians now get the bulk of their early training through slide lectures, which tends to explain the peculiar orderliness of their field. Lieberman, 62, is one of the last of the old "object men." "He's a connoisseur," says Brooklyn Museum curator Sarah Faunce, who knows him through their mutual friendship with the artist Lee Krasner (Jackson Pollock's widow). "He is renowned for his extremely intelligent and visually revealing installations. He has the kind of taste that doesn't go in rigid academic lines. He looks for the qualities of things, instead of their place in history."

The tug of war between *knowing* and *looking* is now going to be played out in New York City as a subtle game between the Modern and the Met. The director of painting and sculpture at MOMA is William Rubin—three years younger than Lieberman and an imperious scholar and teacher who has assembled MOMA's collections like a long, often daunting slide lecture. "Bill Rubin is a kind of juggernaut," says Faunce. "Bill Lieberman is much more complicated, indirect, elusive. His temperament is to *do* it, not to talk about it; his feeling about art is so deep and personal he can only express it in an elliptical way."

There is no official competition between the Met and the Modern. The Met, for instance, gladly lent a large chunk of its 90-some Klees to the show that MOMA is opening in February. "I don't think any museum in the world can possibly take the place of or compete with the Modern," says Philippe de Montebello, director of the Metropolitan. But an unofficial rivalry *is* brewing, and it will benefit everyone who visits either museum. In essence, it's an argument between the Modern's slide-lecture hop from peak to intellectual peak in the art of the century and the Met's "complicated, indirect, and elliptical" path through the same terrain.

De Montebello lured Lieberman from the Modern in 1979 to chart that path. "We have a difficult task in presenting modern art at the Met," de Montebello says. "Our holdings are largely the sort of art before which one can expect to genuflect with a certain sense of assurance that you are venerating truly great masters. In the new wing, Bill and I see eye to eye. We want an installation that is not dogmatic or didactic—one that has a built-in looseness, a sense of change. Especially in postwar art, we want a sense of *untidiness*. We don't want people to come and say, 'Aha, this is the artist we must admire.' "

Some of this is sheer self-protection. No one starting this late in the century could hope to assemble a really definitive list of modern masterpieces. There is only one *Demoiselles d'Avignon,* and not even King Solomon's mines could cough up the treasure to ransom it from MOMA. For that matter, Solomon might have had trouble raising last month's auction price of $3.6 million for a prime Jasper Johns—the same price, de Montebello notes, as a Leonardo drawing.

William Rubin, three years younger than Lieberman, is a scholar and teacher who has assembled MOMA's collections like a long, often daunting slide lecture.

MOMA'S DIRECTOR OF PAINTING AND SCULPTURE.

"The Modern can afford to be rigorous," he adds. "They have the right Miró, Léger, Ernst. We've got great early Picassos but practically no Cubists. We have fabulous New York School—you can't beat us in de Kooning, Pollock, Rothko, Still, Motherwell. We don't have a Johns. There are a few absolutely glaring lacunae, which we're not going to hide. In fact, we fervently hope potential donors will note them. We cannot do the textbook installation. Recognizing that we can't—we have 90 Klees and no major Ernst—then we have to do things a bit differently."

Some people question whether the Met should even bother with twentieth-century art. (Others sarcastically note that it has almost waited until the twenty-first century to do so.) Few realize—because the Met never got around to telling anyone—that it's already firmly implanted there.

Lowery Sims, associate curator in the department since 1975, says, "Until Bill came, I could still go to cocktail parties and people would say, 'The Met *has* a twentieth-century wing?' " Now that some of the shock is over, a different kind of suspense begins.

IN 1970, DURING THE CENTENNIAL OF THE FOUNDING OF the Metropolitan, the museum filled its halls with an ambitious show, "New York Painting and Sculpture: 1940–1970." The exhibition, which signaled the apotheosis of the New York School, was also the first important public declaration that the Met had any commitment to the issues of the day. It was the one colossal show that Henry Geldzahler—the curator of the department under Met director Thomas Hoving—got to stage. The declaration, though welcome, was premature.

When Sims got to the department, she remembers, "Hoving and Henry were locking horns over Andrew Wyeth." Hoving thought Wyeth was a great artist (great, also, at the box office), and was in the process of forcing an exhibition on the appalled Geldzahler. In retrospect, Hoving's love of one-shot spectacles may explain both the presence of "New York Painting and Sculpture" and its singularity.

Hoving was never quite prescient enough. During his tenure as director, the museum put together a master plan for expansion in 1970 that included the present outline of the wing—an extension into the airspace over the parking garage—but allocated most of it to European Sculpture and Decorative Arts. Modern art got only a couple of rooms. During the 1970s, in the midst of Hoving's intense courting dance with publisher Walter Annenberg, the museum almost gave the wing over to the $40-million Annenberg fine-arts center, the umbrella for a multimedia art-education slide library and sideshow.

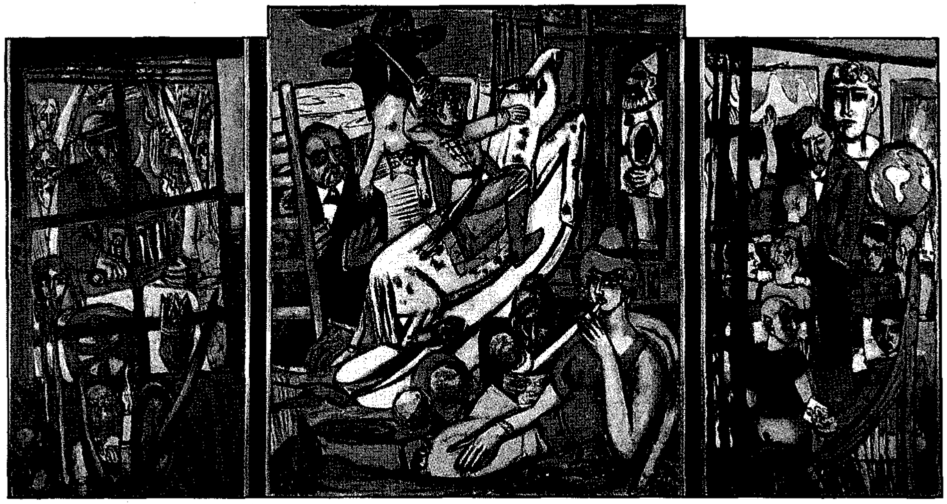
Hoving left the museum in 1977; Geldzahler quit soon after to join the City of New York as commissioner of the Department of Cultural Affairs. De Montebello became director in 1978, a clean slate before him.

With the encouragement of the sponsors, he immediately assigned the wing to the Department of 20th Century Art—the first time that the Metropolitan had ever committed significant permanent floor space to the art of its times. (European Sculpture and Decorative Arts will have a home in the area between the new wing and the main axis of the old building.) He also promptly hired Thomas Hess as consultative chairman of the department, a brilliant appointment tragically cut short when Hess died at his desk less than a year into the job.

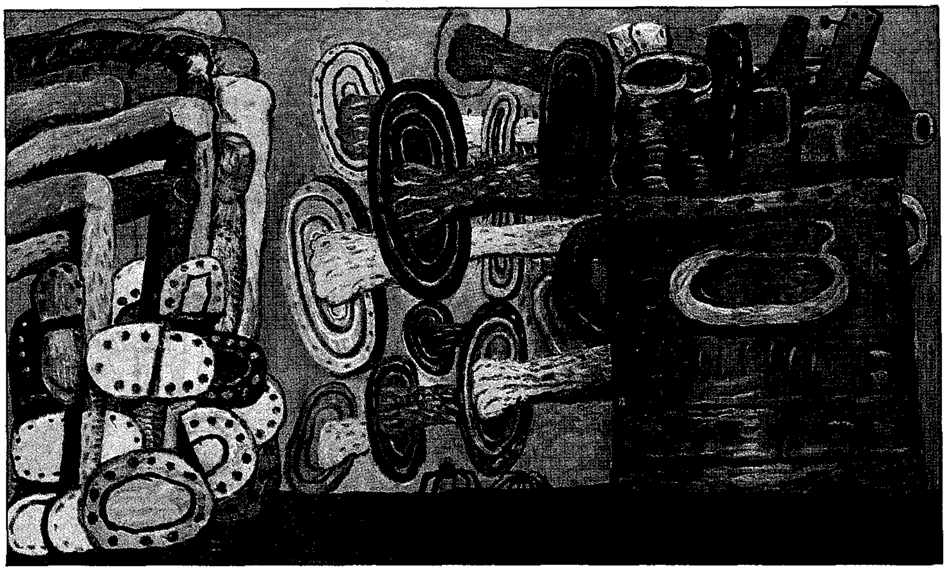
Hess was one of the finest critics of the fifties and sixties and a passionate partisan for the New York School. His leadership would have made for a fascinatingly contentious Met. As it was, he helped put together one major retrospective—the work of Clyfford Still—before he died. De Montebello then

Photograph by Adam Bartos.

THE MET'S NEW LOOK

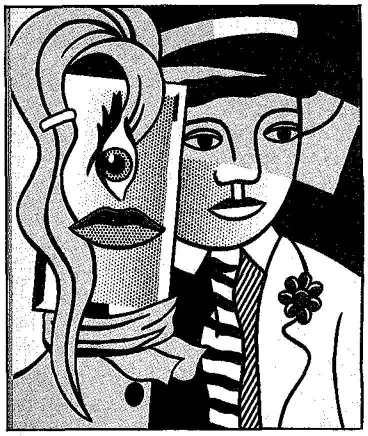


Beginning, *Max Beckmann, 1949.*

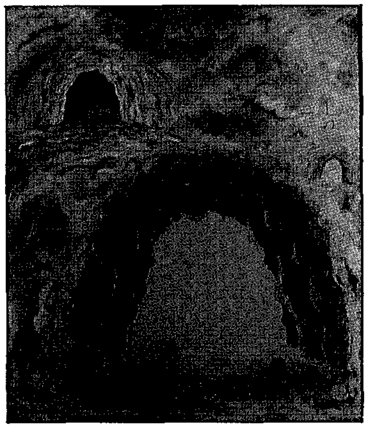


The Street, *Philip Guston, 1977.*

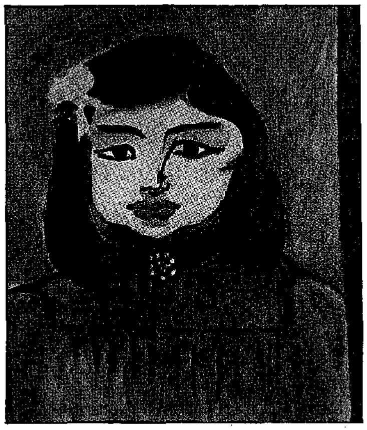
In one leap, the Met has entered the twentieth century, nearly doubled modern-art space in New York, and added a new voice to the vital arguments of the times.



Stepping Out, *Roy Lichtenstein, 1978.*



Pink Cave, *Louisa Chase, 1983.*



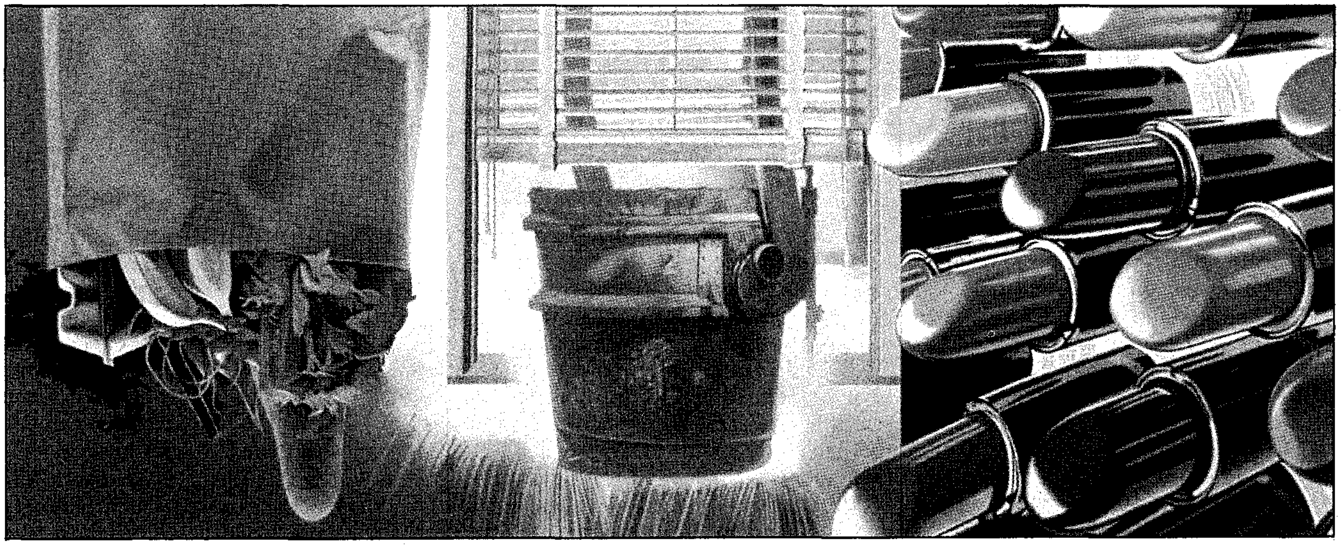
Nono, *Henri Matisse, 1908.*

went after the man he calls Uncle Bill. "He was not hard to find," he says. "It was a matter of whether I could get him."

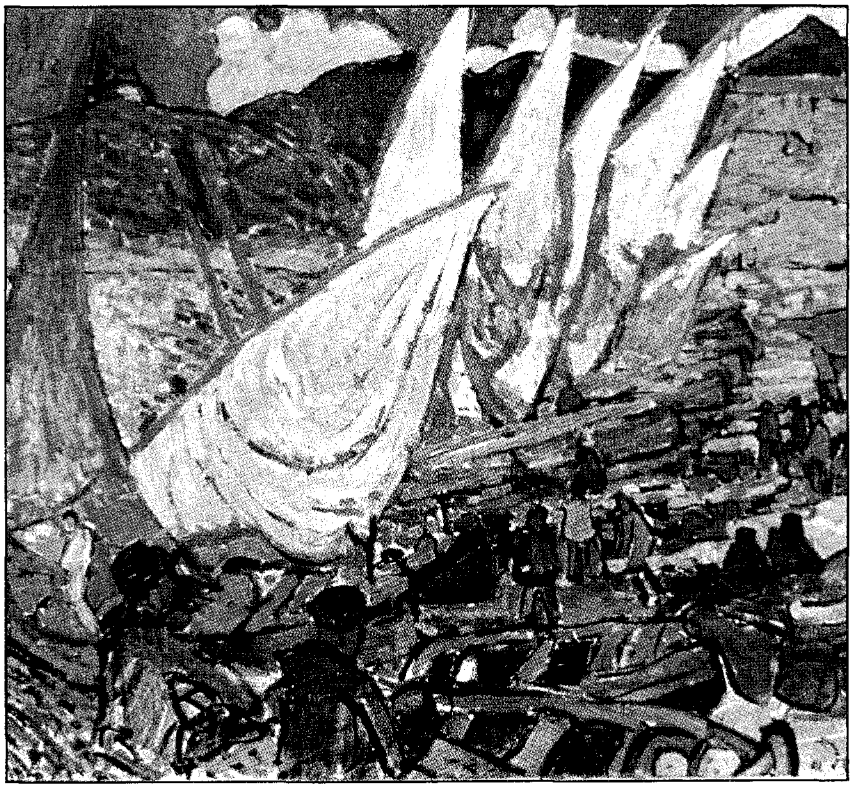
But Lieberman was ready. The cold war at MOMA had taken a toll. Lieberman had first volunteered at the Modern in 1943, before he started graduate work at Harvard. In 1949, he became the museum's first curator of prints. In 1967, he also assumed the title of curator in the Department of Painting and Sculpture, and two years later became director of the department. In the meantime, Barr retired from the museum in 1967, and his responsibility for the collections went to Bill Rubin, who was named a curator. The two men came head to head during a period when the museum was changing directors nearly every year. No one at the top had the foresight to predict the inevitable battle.

Personally and professionally, Rubin and Lieberman were oil and water: empire-builder versus conciliator, Bismarck versus Clemenceau. There are tales of bitter struggles and institutional backbiting. Lieberman might have felt he was Barr's rightful heir; Rubin balked at taking orders from Lieberman. For each man, the stakes were high—losing meant having to watch the Modern take a "wrong" path. In 1971, Lieberman withdrew to become the director of the new Department of Drawings. Even so, the cold war didn't ease. When he left the Modern in 1979, says one observer, "people were deeply grieved to see him go, but somebody had to leave."

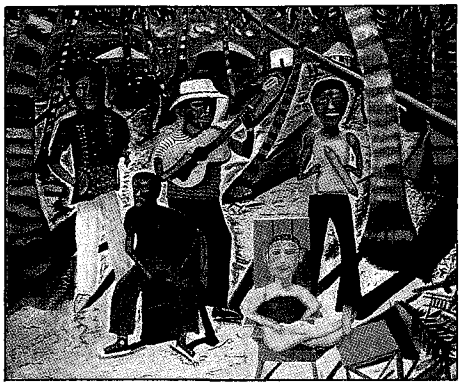
LIEBERMAN'S LIFE WAS THE MODERN, A CAREER HE had been training for virtually since his birth in France, in 1924. "I had marvelous parents," he says. His father came from a Lower East Side immigrant family with roots in Russia and Germany. His mother was a Slattery from Boston, "a pretty Irish girl, amusing and light—a breath of fresh air." A small independent income allowed the Liebermans to wander as they



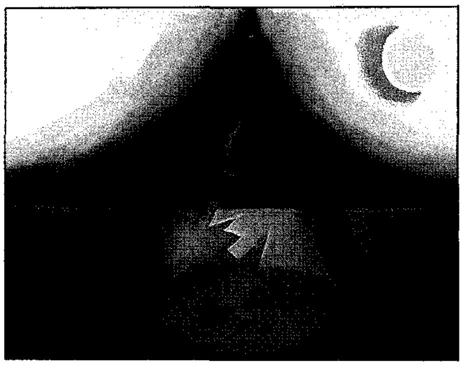
House of Fire, *James Rosenquist, 1981.*



Fishing Boats, Collioure, *André Derain, 1905.*



Merengue in Boca Chica, *Rafael Ferrer, 1983.*



A Storm, *Georgia O'Keeffe, 1921.*

liked. In Paris, they settled "on the wrong side of the Étoile" and drifted, courtesy of his mother's charm, into the circle of another expatriate, Gertrude Stein. Though Lieberman must have met everybody who was anybody, "the only person I remember before the war is Alice B. Toklas," he says, "probably because she gave me candy." (When the war ended, he brought her marzipan.)

He also has a distinct childhood memory of being snatched away from Titian's *Man With a Glove* in the Louvre. His father was a medievalist and theologian who spent long hours digging around in the great European libraries and museums. He was also a wit, who liked to translate from English to French, put the translation aside, then retranslate back into English to check its accuracy. "He got a doctorate from the Sorbonne, proving that a man did write a particular document; then he got a doctorate in Italy, proving that the same man didn't write the document," his son says, laughing.

Plunked down in the British Museum during his father's study sessions, the young Bill attached himself to the guides giving tours—to the Elgin marbles, the Assyrian reliefs, the Egyptian mummies. His training as an "object man" thus began very early, in front of the objects themselves. In Europe—and, after the war threatened, in New York—his education continued to be as much social as it was aesthetic. Somehow, he still knew everybody who was anybody. Montgomery Clift, a playmate in New York, gave Lieberman his first lithograph. Later, pursuing Picasso, Lieberman says "he made it clear that he was seeing me because of my parents, not my affiliation with the Modern."

Since art usually arrives at a museum within a web of social ties, Lieberman's international education proved indispensable. While at the Modern, he arranged to get *Jazz* from Matisse; "Mother knew him better than Picasso," he says. He brought the Gertrude Stein collection to MOMA by working out a deal with five trustees and a patron, who agreed to buy the paint-

THE MUSEUM HAS CULTIVATED A MORE RELAXED VIEW OF THE CENTURY, RIGHT DOWN TO THE ARCHITECTURE.

ings by Picasso and Gris and give first choice to the museum.

Lieberman has a reputation for being good at "the dance." Lily Auchincloss, a longtime MOMA volunteer who became trustee-chairman of the drawings department in 1973, remembers him coming by to watch *Upstairs, Downstairs* with her every Sunday night when she had the flu. "He has a talent for friendship," says Joanne (Mrs. Alfred) Stern, for years head of MOMA's International Council. "I felt he treated me the same as if I was one of the biggest collectors around. He could spot people who *cared*. It never seemed to matter whether they had money or not. You would be in a foreign museum with him and you would feel a hand on your elbow, and he would take you over to a little Dutch seventeenth-century treasure. Bill is one of the greatest teachers I have ever known."

"He doesn't mince words," says de Montebello. "He lectures me. He lectures everybody. I've heard him lecture donors." The hapless collector who might come in with a photograph of a Léger, considering a purchase, can feel the force of truth. "I've heard Bill say, 'What does it tell you about Léger? It tells you *nothing* about Léger,' " de Montebello recalls. "There is no pretense. They have just been told to save $500,000."

ONLY ONE KIND OF COMPETITION MIGHT KEEP THE CURATORS of the Met and the Modern awake at night. If you can't afford to *buy* a Jasper Johns, you must look for someone to *give* it. Here, Lieberman's introspective sociability is eminently useful (and a direct contrast to Rubin's deliberate and formidable charm). His friendship with Lee Krasner was instrumental in acquiring *Pasiphaë*, a superb transitional Pollock, to add to *Autumn Rhythm*, one of the great paintings of the century. Krasner sold *Pasiphaë* to the museum for $1 million and gave it 40 important Pollock drawings. Lieberman lured the 90 Klees—one of the largest groups of Klees in a single place—from Heinz Berggruen, a collector and retired dealer, in 1984.

In shaping a collection, Lieberman has the use of several special funds attached exclusively to the Department of 20th Century Art. In 1906, the department-store retailer George A. Hearn endowed a $150,000 fund to buy works by living artists. A few years later, he added another $100,000, under the name of his son, Arthur Hoppock Hearn. There is an Edith C. Blum Fund for buying works by living artists early in their careers. Whatever can't be bought must be coaxed from donors.

Consider a partial list of what came into the Met from 1982 to 1984: The estate of Thomas Hess delivered six de Kooning drawings and three early paintings, a combined purchase and gift that allows the Met to show a less familiar period in the artist's career. (From another source, the museum bought a very early de Kooning, the realistic *Still Life: Bowl, Pitcher, and Jug*, done when he was a seventeen-year-old art student in Rotterdam, further proof that he was a spectacular draftsman.) A bequest from Scofield Thayer, editor of *The Dial* in the twenties, showered the Met with 400-odd works acquired between 1919 and 1924 for the magazine, including four Matisse paintings; 31 works on paper by Schiele; *The Dressing Room*, by Bonnard; and *The Market Place*, by Chagall.

The Mark Rothko Foundation gave twenty works by Rothko. Louise Nevelson gave her black room-environment, *Mrs. N's Palace*, which is headed for the sculpture hall. James Rosenquist's glowing *House of Fire*, the best of his works from the eighties, was bought with Hearn funds and a gift from Lila Acheson Wallace. Forty works on paper by Arthur Dove arrived as a gift from his son, William C. Dove. Contemporary artists (bought or given) include Jennifer Bartlett, Louisa Chase, Donald Sultan, Gregory Amenoff, Richard Bosman, Rafael Ferrer, Leonard Koscianski, Rackstraw Downes, and Roger Brown. De Montebello explains, "Bill has made only two major purchases with unrestricted museum funds that I could have used to buy a Roman portrait bust": *Pasiphaë* and the best painting of Balthus's career, *The Mountain*.

New York City can only benefit from the presence of two major modern collections. Even though MOMA might yearn for a few of the Met's acquisitions, wall space is such an extremely expensive commodity that most gifts would only go into storage—or out on tour to the hinterlands. With two museums—or five, if the Whitney and Guggenheim win their battles to build additions and the Brooklyn Museum raises the money for its own—the vast new sweep of empty walls will merely serve to show works once banished to storerooms. And if MOMA has room to hang only its greatest art—its prime de Koonings, for instance—the Met can make an invaluable contribution to the cultural life of the city by showing de Kooning's first drawing and his early paintings. As Lieberman himself points out, he knows the collections at MOMA so well that he also knows

Midway between the first and third levels is a 136-foot skylit sculpture gallery; on the roof will be a sculpture court with a view of Central Park.

THE SCULPTURE GALLERY.

A THIRD-LEVEL GALLERY.

where he is not going to bother to compete.

> The Metropolitan will have the best galleries for modern art in New York—light, airy, self-effacing, and *tall.*

Lieberman's presence is not creating a new rivalry; it's merely reviving a complicated relationship that goes back to MOMA's founding in 1929. The Modern and the Whitney were both born from frustration over the Met's refusal to show modernist art—Barr preferred the work of Europeans, and Gertrude Vanderbilt Whitney championed living Americans. (The Met's curator for sculpture at the time was Daniel Chester French, a Beaux-Arts-trained academician who bought the work of his friends.) In the 1940s, there was a brief, bizarre period when all three museums agreed that older, more "established" art would be funneled to the Met while the other two institutions acted as advance guard to buy up the work of living artists. Calvin Tomkins, in *Merchants and Masterpieces,* speculates that Georgia O'Keeffe may have given her husband Alfred Stieglitz's collection of early modernist paintings to the Met because she thought it would probably end up there anyway. That collection includes American and European art bought straight out of the Armory Show, as well as some of the finest O'Keeffes in existence. The Modern, before it came to its senses, gave up *Woman in White* and *La Coiffure,* now the high points of Lieberman's "drop-dead" wall of Picassos, but couldn't keep *Gertrude Stein,* which the Met was smart enough to fetch back after a brief loan.

Throughout the century, the Metropolitan's habits of collecting were erratic, to say the least. The surprise is that they were sometimes remarkably well timed. The Hearn funds gave the Met access to living artists during a prime period—though the opportunity was often botched. By the twenties and thirties, trustees were so hostile to modern art that they refused to honor Hearn's terms, once using the money for a Sargent, a twist of logic now difficult to follow. But in 1949, Robert Beverly Hale, an artist who taught at the Art Students' League, became curator of the new Department of American Art. Hale bought the New York School "before the paint was dry," says Lieberman, beginning an Abstract Expressionist collection that, as one art historian put it, "is to die for."

No one has ever quite known what lay hidden in the Met's storerooms. Lieberman, when he first came, promised there would be surprises. There are: Max Beckmann's triptych *Beginning,* a 1967 bequest; a 1915 painting by Diego Rivera, *Table on a Cafe Terrace,* from the Stieglitz Collection; John Sloan's *Dust Storm, Fifth Avenue,* a Hearn fund purchase in 1921. Some of the surprises are unpleasant: An anonymous donor gave Fernando Botero's lollipop fantasy, *Night in Colombia,* in 1983. There are disadvantages to depending on gifts for the shape of the collections; it's harder to pick and choose. Until Lieberman finishes hanging the galleries, it won't be clear whether his taste for the elliptical is a boon or a bust. In some cases, it's definitely a boon. There is the Edward McKnight Kauffer, for instance, which Lieberman just bought to illustrate his thesis that the course of the century is not a straight superhighway from Édouard Manet to Robert Mangold.

LIEBERMAN SPENT HIS FIRST YEARS IN HIS NEW JOB sorting through the collections and working with the architects, Kevin Roche John Dinkeloo and Associates, over the design of the new wing. The collaboration has given the Met the best galleries for modern art in New York—light, airy, self-effacing, and *tall.* Somewhat ruefully, Richard Oldenburg, director of the Modern, points out that his uptown counterpart "had Central Park to expand into." True enough—the Met has never had to cut a deal with a densely inhabited neighborhood. But it has also avoided at least one of the Modern's two key mistakes.

Even after expansion, the Modern has no good place to show art of the last two decades. That's mistake number one. Number two is the height of the ceilings—which were generally kept to under twelve feet, to suggest the scale of a domestic interior. The result is a suffocatingly low set of rooms that propel you forward from point to point in the slide lecture. Since recent art doesn't fit

THANKS FOR THE VICTORY OF MODERNISM MUST GO TO MOMA, BUT THE METROPOLITAN IS NOT TOO LATE.

the program, it is often shunted into leftover space—around the central stairwell, for instance. The Met has deliberately cultivated a more relaxed view of the century, right down to the architecture. A "bowling-alley view" leads the eye from room to room and provides a sense of gracious exit. The ceilings range from 11 feet on the first floor to a breathtaking 30 feet in the skylit mezzanine sculpture gallery to a respectable 20 feet on the third level under a second set of screened skylights. *Autumn Rhythm,* as one observer dryly remarked, is not a "domestic" picture; it hangs against a twenty-foot wall, and looks just fine there.

The galleries encourage a certain amount of meandering. You can enter either on the first floor, through the Michael C. Rockefeller Wing for primitive art, or on the top level, through the André Meyer Galleries for nineteenth-century European art, a vivid encounter with modernism's two great points of origin. On the first floor, the single room for temporary exhibitions can expand—via sliding doors—into an adjoining room if space is needed. Nearby are three smaller galleries for displaying collections by a single donor; on opening day, they will present the Stieglitz gift, with its stunning O'Keeffes. On the third level is a room for new acquisitions, which will probably hold most of the recent contemporary art. But as one perpetual cynic says, "I don't care about the space; I want to know what they're going to put in it."

The "what" is still up for grabs. Lieberman, who likes to sit in a wheelchair to hang art, in order to think at his leisure, is by now leading a fast tour past paintings stacked and waiting for a decision. He points to his proud wall of Picassos, including the *Gertrude Stein* and the Blue Period *Blind Man's Meal.* Nearby is a wall of four dappled, seemingly Impressionist pictures. Lieberman halts briefly and arches an eyebrow in their direction. The first artist, not surprisingly, is Vuillard. The others, a little more strangely, are American Impressionist Maurice Prendergast, American modernist Arthur Carles, and, oddest of all, George Bellows. "It's to make people think," he says.

LIEBERMAN IS ON AN END RUN AROUND THE STRAIGHT and narrow. He enjoys fogging the clear picture that people have grown up with. Pacing through the third-level Abstract Expressionist galleries, he stops dramatically and points to three pictures, all of female figures, and all strikingly similar. One is by the *art brut* artist Jean Dubuffet; the second is an early de Kooning slash-and-burn "woman"; the third is by New York School realist John Graham. All are from the early forties. "Things were in the air," he says. He adds, cryptically, "As you see, I don't believe in the torch system." You visualize a relay race through the century, all laurels reserved for the victors.

Bearing down on yet another wall, he points to such casualties of the torch system as the New York School's figurative artists, Fairfield Porter, Loren MacIver—"whom everyone forgets"—and the Japanese-born modernist Yasuo Kuniyoshi. It seems that Lieberman leans toward the banished human figure. The two large one-artist exhibitions he has organized for the Metropolitan since his arrival focused, surprisingly, on Balthus and Henry Moore, two artists who occupy spur rails leading away from the general track of the late twentieth century. On the other hand, the artist who will occupy the temporary gallery on opening day is Robert Rauschenberg, who has lent the Met his sprawling unfinished autobiography, *¼ Mile or 2 Furlong Piece.*

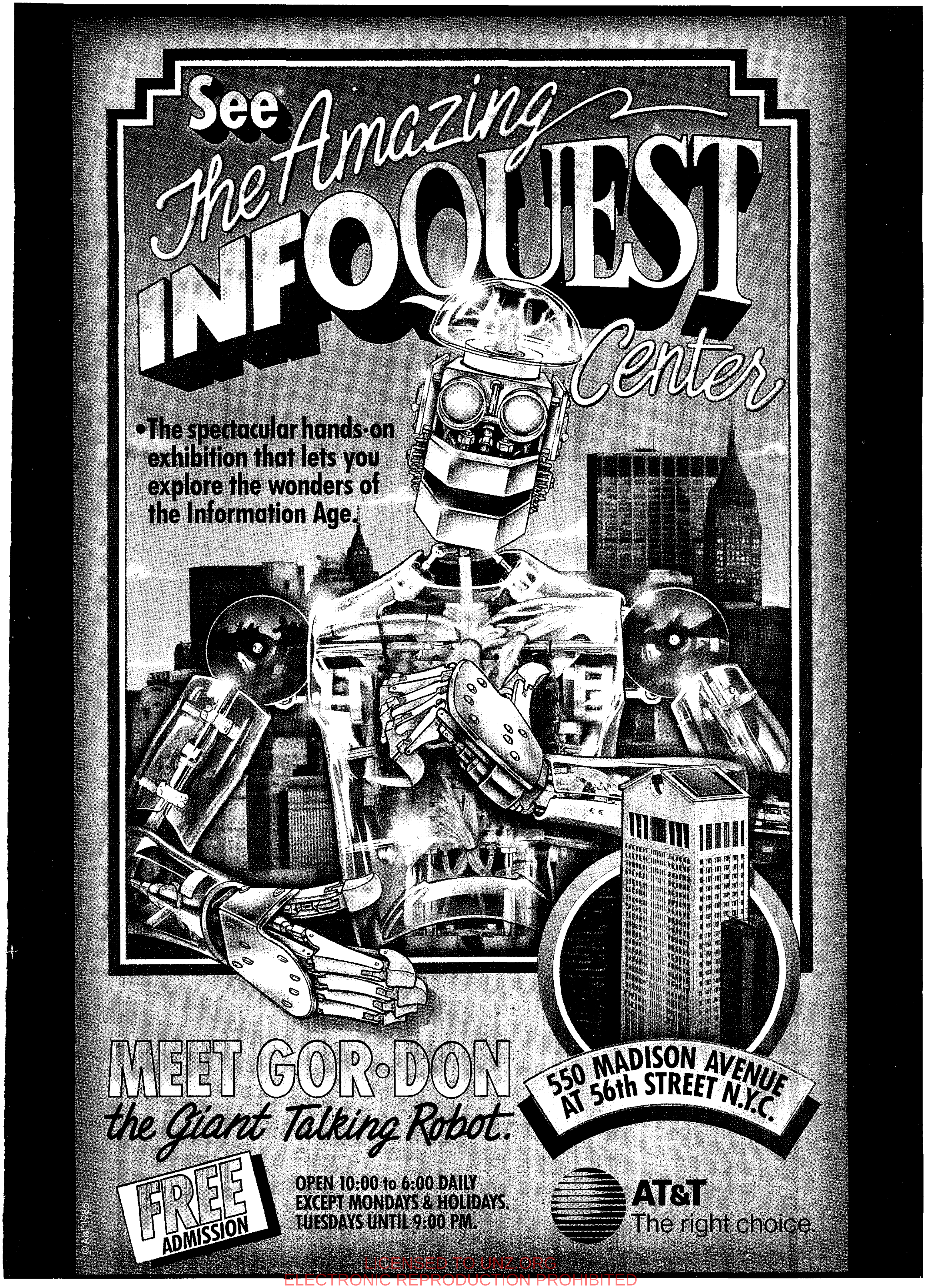
As the tour ends, you are forced to think. Doing an end run is fine, but what if it puts you in territory that really is profoundly peripheral? What if Loren MacIver can't hold a candle to Jackson Pollock? The Modern, being definitive, never has to worry about such questions; it simply doesn't show what it doesn't believe in. But Lieberman can't mimic the tactics of No. 1. Should an encyclopedic museum be free to make a few mistakes by showing the full, messy, chaotic range of art in, say, the 1950s? Or is it bound always to put the best face on its collections? The cautious route leads to boredom and to being perpetually second best; the first route leads to risk. The shakedown in the new wing should prove fascinating.

TO MEDDLE IN MODERN ART IS ONE THING; ALMOST nobody objects to Picasso and Matisse any longer. To collect in the contentious contemporary field is another altogether. De Montebello has a stirring rejoinder for the diehards who complain that the Met should stay out of the art of the last fifteen minutes. It comes in two parts, the first one aimed at trustees. "There is no reason why the Met, which has pretensions at being encyclopedic, should stop at 1900 or any time; the value of this place is the continuum of art," he says loftily. Then he switches gears. "Ninety-eight percent of all future major donors collect contemporary art. They're not collecting Greek and Roman antiquities—you can't do that anymore. Should we exclude ourselves from major support in the future by cutting ourselves off from the people involved in the art of our time?"

Since the answer is clearly no, the question remains: What role should the Met play in contemporary art? There are strong hopes that it will play hardball. An aggressive Met could put a very rewarding pressure on the other Manhattan museums, particularly the Modern. Lieberman also has a chance to cure some of the historical myopia that now plagues the commercial galleries. He could, for instance, hang the Met's black-and-white 1964 hard-edge painting by the California artist John McLaughlin—a picture that would take some of the steam out of this year's Neo-Geo (neo-geometric) fad.

Buying now is also an obvious way to avoid having to beg for a Jasper Johns (or his 1980s equivalent) in 2030. Lieberman has been making notable forays into the galleries, even deep into the East Village. But the very success of American art may be putting the Met under an unexpected handicap. The Hearn funds generate about $58,000 a year, and the Blum fund roughly $24,000. (By comparison, the Modern can spend about $250,000 for contemporary art each year.) For each purchase over $15,000, Lieberman must talk to the trustees. Since a major painting by an important artist of the eighties—Anselm Kiefer, for instance—could approach six figures, Lieberman is almost automatically excluded from buying anywhere *but* the East Village, unless he depends on largess.

The arguments about the Met's presence in contemporary art are, one hopes, about over. The "right" people—the kind of people who once, as trustees, choked over modern art—are no longer disdainful of modernism. It is now the metaphor by which the whole century is viewed. Thanks for that victory must go to the Museum of Modern Art—to Alfred Barr and his armies of the eclectic. But the Met, though late, is not too late. The eighties are an auspicious point of entry. Far too much is going on for any one museum to contain it. "What is happening at MOMA is what Bill Rubin is doing," says de Montebello. "What is happening here is what Bill Lieberman is doing. You can say the same thing about Diane Waldman at the Guggenheim or Bob Buck at the Brooklyn Museum—four people, four directions. You could build another five museums in New York without covering the whole field." ■



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QUEEN LEAR

STARTING OVER WITH A MAGAZINE OF HER OWN

BY DINAH PRINCE

On October 31, 1985, Frances Lear flew into New York first-class with two bags and a mission. She was 62, and she had lived most of her adult life in the shadow of her husband, the Hollywood TV-and-film producer Norman Lear. She had raised three daughters. She had been an active feminist. And she had been the model for the loud, liberal TV-sitcom character Maude.

By then, *Maude* had left prime time. The women's movement had lost momentum. The daughters had grown up and moved on. And Norman Lear was beginning an involvement with a younger woman.

Without the roles of wife, mother, feminist, and muse to fall back on, Frances Lear found herself in a predicament. Still able to fit easily into a size 8, she wasn't about to be discarded. She left her New England–style house in Los Angeles and jetted east to Manhattan. She moved into her palatial duplex in the Ritz Tower anticipating a divorce settlement that was to include more than $112 million and a butler who was known to wear sunglasses on duty. While the butler attended to her lesser needs, Lear prepared to create a new life and identity as an editor-in-chief.

At a time when magazine advertising is generally soft and even mighty Time Inc. blinked rather than launch *Picture Week,* Lear decided, without the benefit of any publishing experience, to start a magazine. Operating simply on "a gut feeling," Lear began inventing a publication for women much like herself. She envisioned a source of information, advice, fun, and inspiration for women who are over 40 but certainly not over the hill.

After twelve expensive and unconventional months of brutal confrontations, disturbing blunders, and frequent changes of mind, the regal little woman made her debut in publishing with the prototype of a magazine called *Lear's*—"For the Woman Who Wasn't Born Yesterday."

"It's the Empress's New Magazine," whispered Sam Antupit, a designer who briefly had a hand in the project, at the debut party in Lear's duplex.

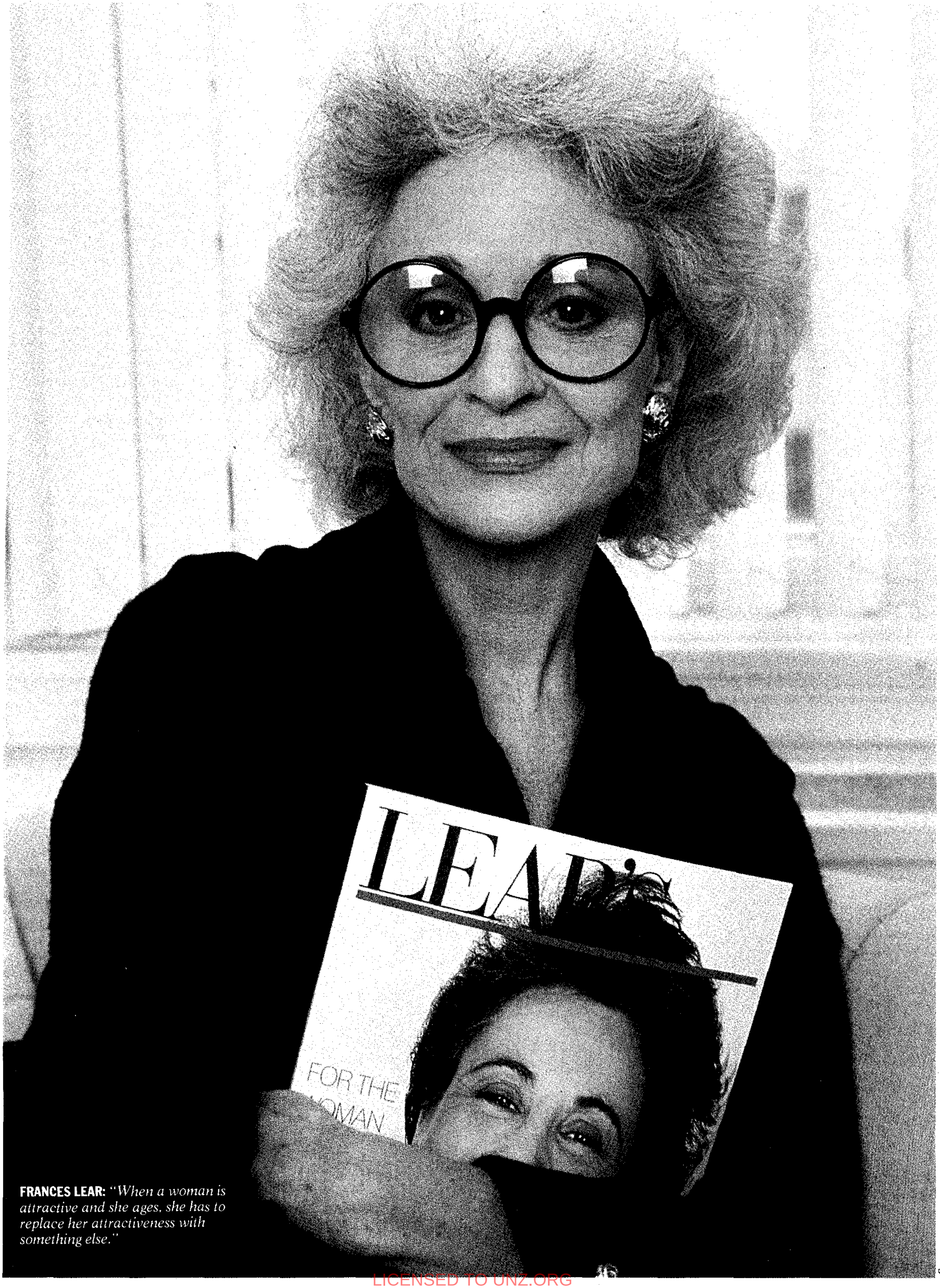
The 144-page prototype is printed on slick 60-pound stock and bound with a spine, like a book. The design is clean and sumptuous, with some elements of *Town & Country* and *New York Woman,* and perhaps a little *Vanity Fair.* The type is slightly larger than normal. Lear opens with a personal editorial that seems to pick up where the women's movement left her off. Stories follow on travel, sex, sports, careers, money, fashion, and people. Though all but the top few paragraphs of nearly every piece are in dummy type, the point of view of *Lear's* is clear.

Headlines herald the ODYSSEY OF AN ENDURING ARTIST or MAKE-UP FOR LOST TIME or DID JOAN OF ARC NEED THERAPY? The fashion pages feature models in their mid-thirties to mid-sixties. A lingerie layout leans toward soft porn. A cartoon shows a woman, bags packed, confronting her husband. She says, "Spencer, I'm leaving you, but I'm leaving you a better person than when I found you."

Some people estimate that Lear has spent up to $2 million and may gamble as much as $20 million on an unproven new market. Others say she risks being laughed out of town. But a number of women in the field think it's an important effort. Gay Bryant, the former editor of *Family Circle,* believes that *Lear's* "will make a breakthrough in our magazine industry." Novelist Maureen Howard underscores this. "We've just gotten sick of looking at kiddie magazines," she says.

Lear seems confident that her chutzpa and Hollywood style will make for success. She scoffs at the people who argue that older women won't buy a magazine for older women. Lear believes people may never look at women over 40 in

PHOTOGRAPHED BY DOUGLAS KIRKLAND


LEAR'S
FOR THE
WOMAN

FRANCES LEAR: *"When a woman is attractive and she ages, she has to replace her attractiveness with something else."*

Sygma

REGAL TYPE: *She runs* Lear's *in the grand manner. Until recently, the office was her Ritz Tower duplex; a psychologist, who is flown in from the West Coast, is listed on the masthead as senior consultant.*

quite the same way again. This woman who once fought off aging with a face-lift now points to the 50-year-old woman on the *Lear's* prototype cover.

"Look at those *wrinkles!*" she says. "Isn't she gorgeous. Aren't those wrinkles *gorgeous!* Character! Guts!"

FRANCES LEAR IS AN INTENSE and determined woman. A great storm cloud of gray hair swirls around her head. She dresses in Chanel. She also wears a pair of round, black, whimsical glasses, humorlessly. Friends describe her as "a gutsy dame" and "an enthuser" and "confrontational." Others remark on her "embittered edge" and "mercurial" temperament.

"She has a kind of zeal about her... the kind that creates legends," says Kevin Buckley, *Lear's* editor.

She has brought Hollywood *brio* to the job of editor-in-chief. She abhors a limousine without a phone. On weekends, she flies to her house in East Hampton or Bennington, Vermont. She is well attended by the live-in butler and a cook. A personal trainer, florist, and masseuse come regularly to her home. A psychologist friend is often flown in from the West Coast and is listed on the masthead of *Lear's* as a senior consultant.

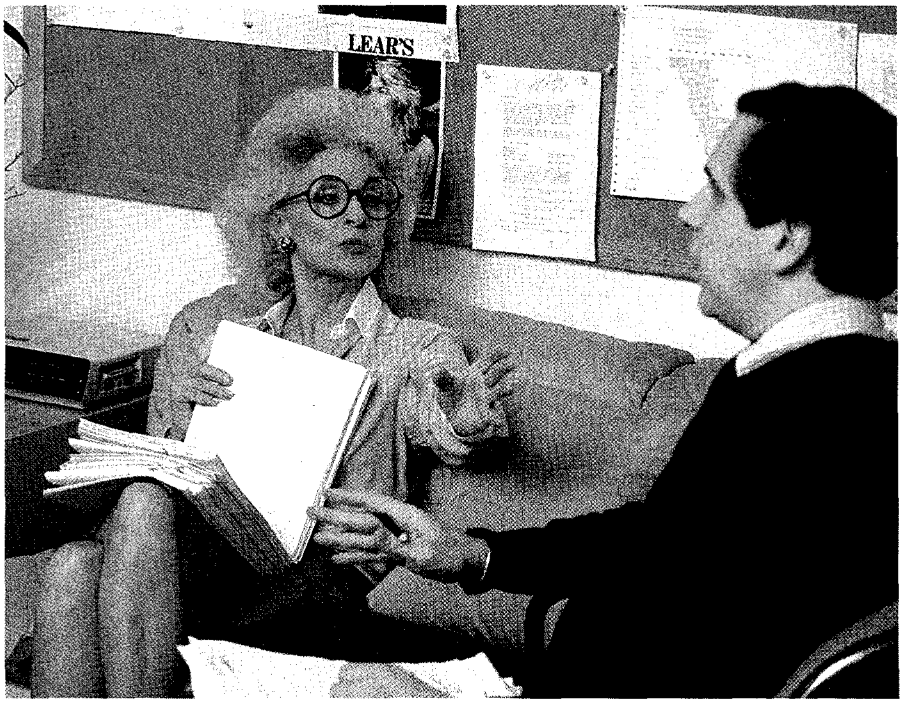
She has alternately shocked and amused even the most jaded members of the publishing community. First, she set up the staff in her luxurious home.

"So what we would do is get whisked up to our offices by white-gloved elevator operators in little mahogany cabs," says *Lear's* general manager, Barbara Hugo. "We'd walk in and stare at the Motherwell and the de Kooning and the Frankenthaler and the Kenneth Noland and the best collection of pre-Columbian that I've seen in a private house."

Once, while a masseuse rubbed her feet, Lear ran an editorial meeting in her robe. She canceled a couple of business appointments at the last moment because she wasn't in the mood. Her marksmanship with lewd words startled even the most worldly members of her coterie. And she often divulged intensely personal details about herself.

"I certainly never hide the fact that I am a manic-depressive or that I have manic-depressive illness," she says. She stresses that it is being controlled with lithium.

Anyone who gave her a hand in the project—and there were many—is reported to have been paid "*very* handsomely." One veteran journalist described the *Lear's* fee for a piece as "gobs of money." From the start, her generosity seemed to be routine, as she treated staff members to lavish lunches at their desks.



TARGET: *Editor Kevin Buckley defined* Lear's *reader as "the woman who wasn't born yesterday."*

"I used to go, 'Oh my God, lobster *again?*' " a former staffer recalls.

Meanwhile, the publishing community remained skeptical about whether Lear could ever pull it off. For months, the magazine underwent a seemingly endless series of revisions and names.

Finally, at the eleventh hour, the prototype went to press with the name her husband made famous. Feminists squawked. Daughter Kate was adamantly opposed. One old friend seemed pleased at her decision to trade on Norman's acclaim: "Take him for everything you can." Others complained that the name simply didn't say what the magazine was about. On the contrary, Frances says, "*Lear's*" is quite telling.

"There is an illustrious quality to that name," she says coyly. "I mean, it's a Shakespeare character, it's a humorist, it's a jet airplane, and it's entertainment. That name has celebrity. And I couldn't see any reason why not to use it."

ORPHANED AS AN INFANT, Frances Lear never knew her natural parents' names. She was adopted and raised as Frances Loeb in Larchmont, New York. Her father committed suicide when she was eleven, and her mother married a man who, Frances says, abused them both. At seventeen, she fled to a hotel room on East 23rd Street and got a job as a salesgirl at Altman's.

By the time a friend introduced her to an old Air Force buddy, Norman Lear, Frances was 33. She had been in and out of two marriages and was a buyer for Lord & Taylor. Norman was making $100,000 a year as a writer for *The Martha Raye Show.* He was divorcing his first wife and had a nine-year-old daughter.

"The minute I saw him, I said, 'I'm going to marry that man,' " Lear recalls. In a risqué move for the time, Frances joined Norman at a house on Fire Island. Within a year, Frances was the new Mrs. Lear, living in the Los Angeles suburb of Encino and enjoying a routine of weekly bridge games. She gave birth to Kate and Maggie, drove a red station wagon, and went on camping trips to Yosemite in a Winnebago.

"I sewed and crocheted and gardened and wallpapered and cooked gourmet meals," she says. "I loved being a mother."

In 1971, Norman Lear produced his first TV smash hit, *All in the Family.* The controversial show held the top spot in the Nielsen ratings for five years. Norman was heralded as "the man who changed the face of television."

The Lears bought Henry Fonda's house in Brentwood. In the years that followed, there were the spin-offs *Maude* and *The Jeffersons* and the sequel *Gloria*. His other TV shows included *Sanford and Son, One Day at a Time,* and *Mary Hartman, Mary Hartman.* A former staff member recalls that Norman took his shows home at night and came to work in the morning with notes from his daughters and wife.

"I was very much a part of his *thinking,* rather than, 'Here's a cigar and here's a pillow,'" Frances recalls.

The Lears added a screening room to their home. Carl and Estelle Reiner, Mel Brooks and Anne Bancroft, Joan Didion and John Gregory Dunne were among the friends who joined the Lears on Sundays for the "Loews Lears."

IN FASHION: *Lear brought in Tina Klem and China Machado to create the magazine's look.*

"They always watched the movies sitting in one little armchair," Carl Reiner recalls.

As NORMAN'S POWER IN HOLLYWOOD grew, Frances funneled her energy into the women's movement. She set up an office in his Century City headquarters and launched Woman's Place, Inc., one of the first for-profit executive-search firms for women. With a government grant, she created a five-hour shift to accommodate working mothers in a factory. She started an annual women's St. Patrick's Day dinner at her home that brought together such women as Bella Abzug, Sherry Lansing, Mary Anne Dolan, and Jean Stapleton. She became active in NOW and organized fund-raisers for women political candidates. A housekeeper named Willie Mae picked up the slack at home.

"My mother did not cook after she read *The Second Sex,*" Kate says.

A family friend observed that Frances seized the feminist role with a passion. "She always kept the pot boiling," Reiner says. Other friends saw the Lears as a "team" who "put their money where their beliefs were." For Frances's fiftieth birthday, Norman set up a fund to put a young black woman through college. The Lears were among the first in Hollywood to open their home to fund-raisers. Together they demonstrated in support of the ERA.

In private, Frances seemed to her daughter Kate to be "restless." Maggie says that her father's fame as a Hollywood producer and liberal activist "drove us all crazy." Neighbors remember periods when Frances withdrew and refused to go out or take calls.

"I had very little self-esteem," she says. "I was depressed often. I tried very hard to be involved in things that brought me pleasure. But it wasn't enough.... Emotionally, I was a nonperson. I could not get my identity. I could not *feel* my identity." Frances came to resent Los Angeles as "a culture that sees only success and stardom" and that made a "common practice of discarding women in middle age." She found an occasional forum for her ire by writing articles for *Newsweek, Vogue,* and the New York *Times.* In one article, she declared, "Unless she is nailed to her husband, an industry wife is looked *through,* never *at.*" The pieces won fleeting notice.

"Frances was rarely introduced as Frances Lear," recalls Barbara Brogliatti, then Norman's press agent. "It was always as Norman Lear's wife. I mean, we created an *image*—Norman had an image, he was very publicly known."

During the early 1980s, Norman became an even bigger entertainment power as he headed his own TV and theatrical-film-production empire, Embassy Communications. He also launched his civil-liberties organization, People for the American Way. Meanwhile, Frances's Woman's Place, Inc., had atrophied into a firm that simply handled the Lears' business affairs.

The Lears' marriage went through some adjustments. Liz Smith reported on a separation and reconciliation. Frances made no attempt to hide her marital discontent. She made more frequent trips to New York and started an autobiography.

"If you don't express yourself, you have no self-esteem," she says. "I had to build self-esteem and lose my dependence."

IN MAY 1985, FRANCES ORCHESTRATed Kate's wedding. The grand affair involved replanting the garden, flying in friends from New York, and fitting in a serenade by the string section of the Los Angeles Philharmonic. "It was the traditional Frances at her zenith," she says about herself. "It was a signature—a signing off."

In July, Lear turned 62. She recalls, "That was the first time I thought, 'Wow! I think I'd just as soon go backwards now.'"

She seized on the notion that there might be other women feeling their way through a similar passage in life, and the idea to create a magazine to help them do it with style popped into her head. She began calling the magazine *Sequel.*

"When a woman is attractive and she ages, she has to replace her attractiveness with something else," Frances says. "So the aging process becomes a search for and a development of another area of mastery.... I don't ever think that is an easy transition. When you are faced with it, when the moment comes, you feel like you're standing in space because you have to go from one rock to a rock that isn't there."

By October, Frances Lear had summoned the courage to leave Norman. On the assumption she would get half of his net worth under California's community-property law, she began life again as a single woman in Manhattan.

"I felt I was shot out of a cannon," she

WORD POWER: *Lear was bent on "creating a new language" for the woman over 40. Words like "mature" were unacceptable, and one staffer recalls hearing Lear bellow, "Sensuality!" in the halls.*

says. "I sat at the word processor and just wrote and wrote and wrote."

Invested with a new sense of purpose, Lear pumped old friends for ideas and contacts to help her invent the magazine. She approached the subject of aging as if it were the new post-liberation frontier.

"She had a book with her where she would write things down," recalls her friend Bobbie Handman, a political consultant. "The next day, you would get a call. 'What's so-and-so's number?' And I'd have to dig it up."

As she began casting around for consultants to guide her, Lear had no problem getting a variety of prominent people to take her calls. She spoke with Andrew Heiskell, John Mack Carter at *Good Housekeeping,* Jim Autry at the Meredith Corporation, Helen Gurley Brown at *Cosmopolitan,* Pat Carbine at *Ms.,* and Hamilton Fish at *The Nation.* "Dan Yankelovich said to me, 'This isn't a magazine, it's a movement,' " she recalls.

One of the first to accept a salary as a consultant was *Playboy* magazine's cartoon editor, Michelle Urry. Lear offered Urry a job after Urry said she admired Colette. "She put her hand on mine, and she looked at me in the way that she is able to with people," Urry recalls. "And she said, 'I need you to help me.' "

Lear also retained Dan McNamee of the McNamee Consulting Company, who had independently established that there was a market for such a publication. McNamee suggested that as baby-boomers entered their forties, there would be a growing "older market" with substantial amounts of disposable income. He also said that from an advertising standpoint, market research now revealed that brand loyalties could be dislodged later in life.

However, there were skeptics who maintained that women over 40 would not buy a magazine if it was obviously for older women and that Lear might be targeting an "illusory market." One consultant balked when Lear told him that she intended to feature middle-aged fashion models. She remembers he said, "No, lady, I don't think old women want to look at old women. Old women want to look at young girls."

MEANWHILE, LEAR HIRED China Machado as the fashion and beauty director. Machado had been a star model during the early sixties and later was the fashion director for *Harper's Bazaar.* She had her own sweater line and free-lanced as an advertising-image consultant. She and Lear discussed how "wrinkle creams are put on 15-year-old models" while women over 40 are "neglected." Frances asked if Machado could "inspire new images" for her readers. They began scheming to put an attractive older woman on the cover.

"China *saw* the woman," Lear says.

Later that month, Hara Marano, who had created a full-figured-women's mini-magazine that appears in *Vogue,* met Lear for lunch at the Ritz Tower. Marano says, "From the moment I set my foot in that apartment, it was bizarre. I had no idea who Frances Lear was. Later, I put it all together."

During their meeting, Lear took a lengthy call from a doctor. Marano remembers feeling awkward as her hostess worked out details about some medication. Marano recalls thinking, "Why would she take that most private call in front of me?"

Over lunch, Lear described her target reader. Marano took notes and wrote: "The [reader] is getting old, losing her sexual viability, she's feeling useless, she is far from realizing her potential, she has few options, she's too old for the job market so she may become an entrepreneur, she's often depressed, she often drinks, she is the least desirable member of society at this time of life, she's hopeless, and she needs a miracle."

Marano said that though she was 45 and was intrigued by the idea of a magazine for older women, she could not relate to Lear's profile. She asked if there were any demographic studies to back up her notion. Lear implied that she did not need a study. "She said she sees herself as the reader," Marano recalls.

By February 1986, Lear had recruited Kevin Buckley, editor of the now defunct *Geo* and former Vietnam War correspondent. Buckley arrived with a notebook. By recording their conversations and rephrasing them in memos, he began to "render her vision editorially." He defined Lear's reader as "the woman who wasn't born yesterday."

"He really understands the reader, loves her, believes there is nothing too good for her, wants to please her," Lear says. "He also understood what a magazine was, you see, and I didn't. So he was very important to me."

Next, Lear invited Isolde Motley to a series of luncheons and lured the 33-year-old woman away from her executive editor's job at *Art & Antiques* magazine. Then Lear abruptly changed her mind. Motley turned around to find that her old job had been filled. Luckily, *Art & Antiques* was willing to invent a new position for her as "editorial director."

"One has to look at the material from a certain point of view," Lear says about the incident. "And it's very hard for younger women to have that point of view."

BY MARCH, LEAR WAS SOMETIMES calling her magazine *Babe* and other times *Grace.* With the hiring of Anita Borges, one in a series of personal assistants, she bade the butler bring in champagne and fluted glasses. She summoned her staff, which now also included Rusty Unger, a co-creator of *Not The New York Times;* Barbara Hugo, director of strategic planning for *People;* Kathy Goetz, a recent Princeton graduate who had done her thesis on witchcraft; and Rollene Saal, a literary agent.

"Let's just all be editors until we have to clarify it more," she told them.

As the staff began assigning stories, Lear demanded "top writers." She asked Richard Meryman to create the magazine's "centerpiece," an interview with her friend Carol Matthau, the wife of Walter Matthau. She also approached Joan Didion and Doris Lessing.

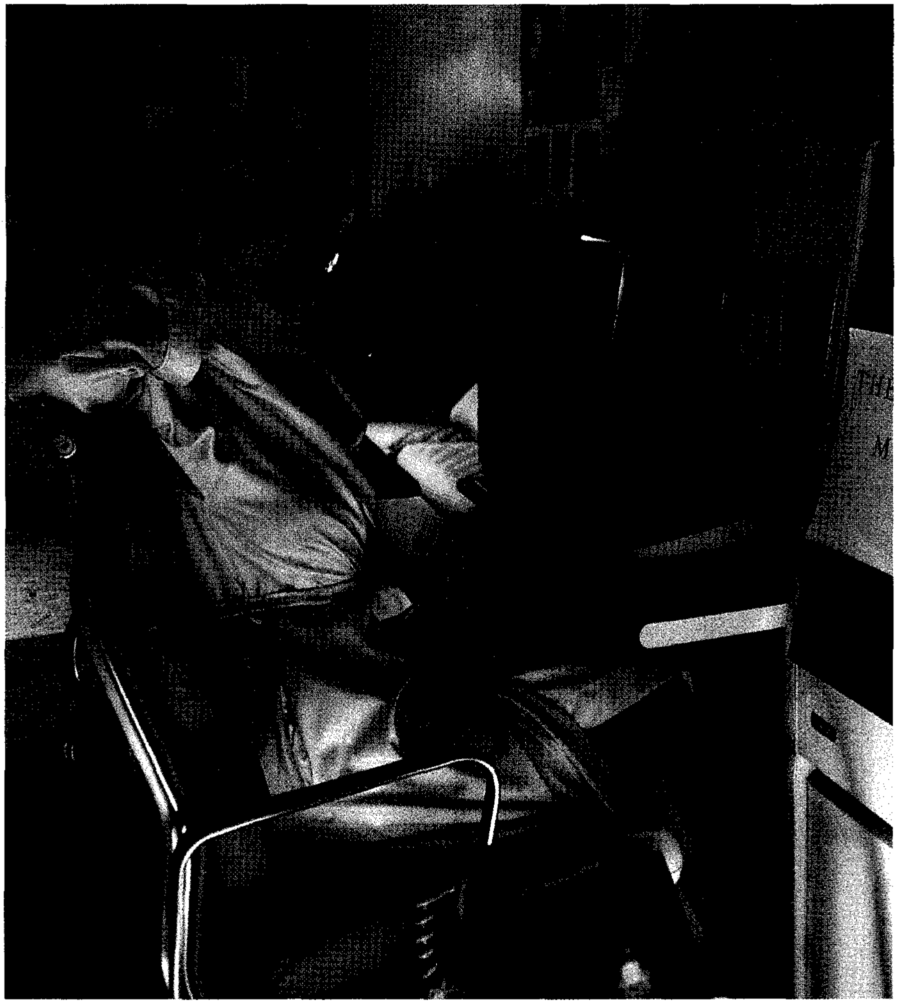
"We started assigning things and there was no art director, there was no production adviser," one staffer recalls. "The cart was before the horse."

At first, assignments were made without formal contracts. When later pressed to draw up terms, Lear asked for a clause for the automatic acquisition of writers' television rights. Even after the notion was discarded, Lear continued to talk about the possibility of expanding her project in that direction.

"I think there is the basis for a good magazine show," she says.

In the weeks that followed, Lear was bent on "creating a new language" for the woman over 40. At any hour, day or night, she might be found hammering out thoughts on her Wang word processor. She pored over the dictionary. Words like "mature" were unacceptable, and one staffer recalls hearing Lear bellow, "Sensuality!" in the halls.

"I don't know if anybody whose first language is English has ever used the thesaurus as much as we did in the beginning," Buckley says.



INVENTING *LEAR'S*: *"I sat at the word processor and wrote and wrote and wrote."*

On the wall behind her maplewood desk, Lear hung the motto "The truth shall make us rich" and a framed quotation from Simone de Beauvoir. Her desk looked out on two walls of bulletin boards filled with a constantly changing array of photographs and articles and possible magazine titles.

When Lear saw an angry letter from a sixtyish Vermont woman in the New York *Times,* she invited her to write for the magazine. The woman delivered a piece about an affair she'd had with a 33-year-old man. Next, Lear hired a 57-year-old woman who had written a fan letter after Lear's endeavor was mentioned in *New York's* "Intelligencer" column.

"That's the fun of this, to find people and ideas and put them together," Lear says.

While Lear sometimes appeared to be "a real regular lady," other times she seemed a bit "princessy" and was disposed to "dramatic" displays when she was displeased.

"You think you're doing the right thing, you think you've got your ducks in a row, and ba-boom!" a former staffer recalls. "With anybody, she would scream until she got what she wanted."

One staff member found it "disorienting" when Lear lounged in a robe. The staff member observed that "if a person wasn't famous or didn't look a certain way, dress a certain way, she could be abusive." Another says, "She can talk real crude, like truck-driver crude, not only four-letter words, but real disgusting, crude talk."

One time, she refused to see Richard Meryman when he arrived at the Ritz Tower for a lunch date. Her staff was well aware when she occasionally disappeared into her bedroom, drew the blinds, and climbed into bed, that this was not an easy period in her life.

DURING THE SPRING, LEAR made a series of calls to Sam Antupit, a designer who had a full-time job with Harry N. Abrams. He says, "Every time she called, it opened up with a little flattery." She remarked at his redesign of *Harper's*. She marveled at how his format for *The New York Review of Books* had held up for 23 years.

Eventually, Antupit met with her and spent several weeks listening to her describe the magazine. "Just as you thought you had it sorted out, she'd tear off in another direction, full steam," he says. "You know, she never crept toward anything."

Then, he recalls, Machado came in with "really rich erotic photographs" of women over 40. Buckley had lists of articles. Antupit took a bundle of material home and sat down to sketch layouts.

"She kept coming at it from so many different directions," he says. "It was like the wagons were encircled and she was the only Indian out there, but she kept popping up in different directions. You thought it was a whole tribe."

During June, the staff became concerned that the magazine would never come together in time. "What was done yesterday was sand-castle stuff," one staffer recalls. Lear had not decided whether she wanted a full magazine, dummy, or part dummy. Antupit had not committed himself to the project. There was no printer or printing schedule. And her ad hoc publisher, Dick Durrell, a consultant for Time Inc., said her prototype had to be out by October to get ads for a September 1987 first issue.

"It was difficult to make up my mind about something I knew so little about," Lear says. "At the same time, I insisted that I make it up. That *I* make the decision."

As the trial-and-error approach became more expensive, Lear continued to tap an array of advisers, including Tom Guinzburg, the former owner of Viking; Frank Zachary, the editor-in-chief of *Town & Country;* and Nat Lehrman, a consultant for *Playboy.* "She thinks nothing about asking 50 people the same question," Barbara Hugo says.

The magazine seemed to create a new social life for Lear. Some noticed that she became "kittenish" around certain consultants. One cautioned her to beware of "charlatans" who might be "trying to open up the purse strings." Lear seemed willing to spend whatever was needed. An editor's salary was rumored to be $100,000. Fees for pieces ran up to $5,000. She flew Kathy Goetz around the country to find women entrepreneurs. And she sent Frances FitzGerald to Peking, paying all her expenses.

"That blew everyone's mind," says Gay Bryant.

By mid-June, Carolyn White, formerly of *Rolling Stone,* was hired to run the office. Assignments started coming in. Brooke Hayward wrote about the kind of family in which you have a "third husband's ex-wife" or a "first stepmother's mother-in-law." Marcelle Clements wrote about "bimbos." Richard Ben Cramer wrote about playing golf with his mom. Maureen Howard wrote about television newscasters. Susan Heller Anderson wrote about plastic surgery. Jane Perlez

A NEW LIFE: *Frances and Norman Lear came separately to a dinner for People for the American Way. Frances was asked about things that had nothing to do with her husband—like the magazine.*

turned in a piece on "Washington's backroom boys."

ON JUNE 17, LEAR PHONED the society columnist Suzy and announced that she was filing for divorce. "I'm doing a Tina Turner," Lear was quoted the next day as saying.

Then, for the Fourth of July, Norman Lear flew into town and rented a ship for the Statue of Liberty festivities. He was joined on *The Galaxy* by his daughters, family friends, and his young girlfriend, a psychologist. Frances Lear heard about the event from her daughters the next day and seemed to feel keenly her self-imposed exile. "It really threw her for a loop," Kate recalls.

In the office, staff members noticed that this interlude seemed to shake Lear's confidence. "We all talked about *before* the Tall Ships and *after* the Tall Ships," one recalls. Although Lear was no less imperious about each decision she made, she seemed to double back more often.

One day, she admired an article and sent the writer a fan letter. Later, she hated the same piece and didn't want to pay—though the writer's agent eventually collected a kill fee. Word of this incident got around town. One agent began describing Lear as "flaky." Another alerted colleagues that there was "a loose cannon over there."

"I am very definite, and I can be mistaken," Lear says.

Gossip later circulated that while Norman and his girlfriend were in town, they had taken a fancy to Leslie Wexner's apartment on Fifth Avenue. When Frances got wind of it, she bought the apartment. Frances says, however, that her purchase was complete coincidence.

As the editorial team began to edit the stories at the Ritz Tower, there were new problems. Disappointed by some of the pieces, Lear began working on them.

"I wouldn't use the word 'edit,'" one staffer says. "I would use 'purée.'"

Staffers were often unnerved by her changes, and office fights erupted. One time, a staff member says, Lear tried to use fictional ages in a factual account of a May-December affair. The staffer recalls that Lear felt the real ages were too disparate. Lear denies this. She says she had a different problem with the piece.

In a technical story by Glenn Collins, Lear seemed uncomfortable with such terms as "gerontologist." The piece was killed. Hayward's piece was killed. Clements's piece was killed.

One afternoon, the fighting hit a high pitch. Buckley was heard to shout, "You can't do that. You're changing quotes!" Lear was heard to respond, "I can do anything I want. It's my magazine!"

By the end of August, a mood of paranoia had spread over the office. There was a rumor that Lear was going to start firing people to save money. She still had not found a designer. And the name jumped back and forth between *Brava, Clio,* and *Babe.*

TAKING OFF: *At the* Lear's *debut party in her duplex.*

"I grew to hate having conversations with these people," one writer says. "Every little thing becomes like, 'And do you know what she did *today?*'"

Staff members met to try to rough out plans for the prototype. There was a prevailing sense that Lear did not trust them. She prevented even casual meetings without her. Still, the fall deadline loomed.

"It's because I knew so little about what I was doing and I did have this true feeling in my gut that I needed to be in on everything, every decision," Lear says.

IN SEPTEMBER, AT THE SUGGESTION of Frank Zachary, Lear flew in John Anstey, the former editor of London's *Telegraph Sunday Magazine,* to take charge of the prototype. She hired the 26-year-old designer Tina Klem, who had never worked on a magazine, to design her dummy. She bought a fluffy white bichon frisé and named it Babe. She decided to call the magazine *Lear's.* By this time, the Ritz Tower co-op board was demanding that the operation be moved from her home.

Meanwhile, the editorial staff pulled together the prototype. During the World Series, Lear kept them apprised of the score. She was also at work on a project called "The *Lear's* Connection," which involves setting up advisory boards of women over 40 across the country. She says, "We did this during the movement, and it was extremely important."

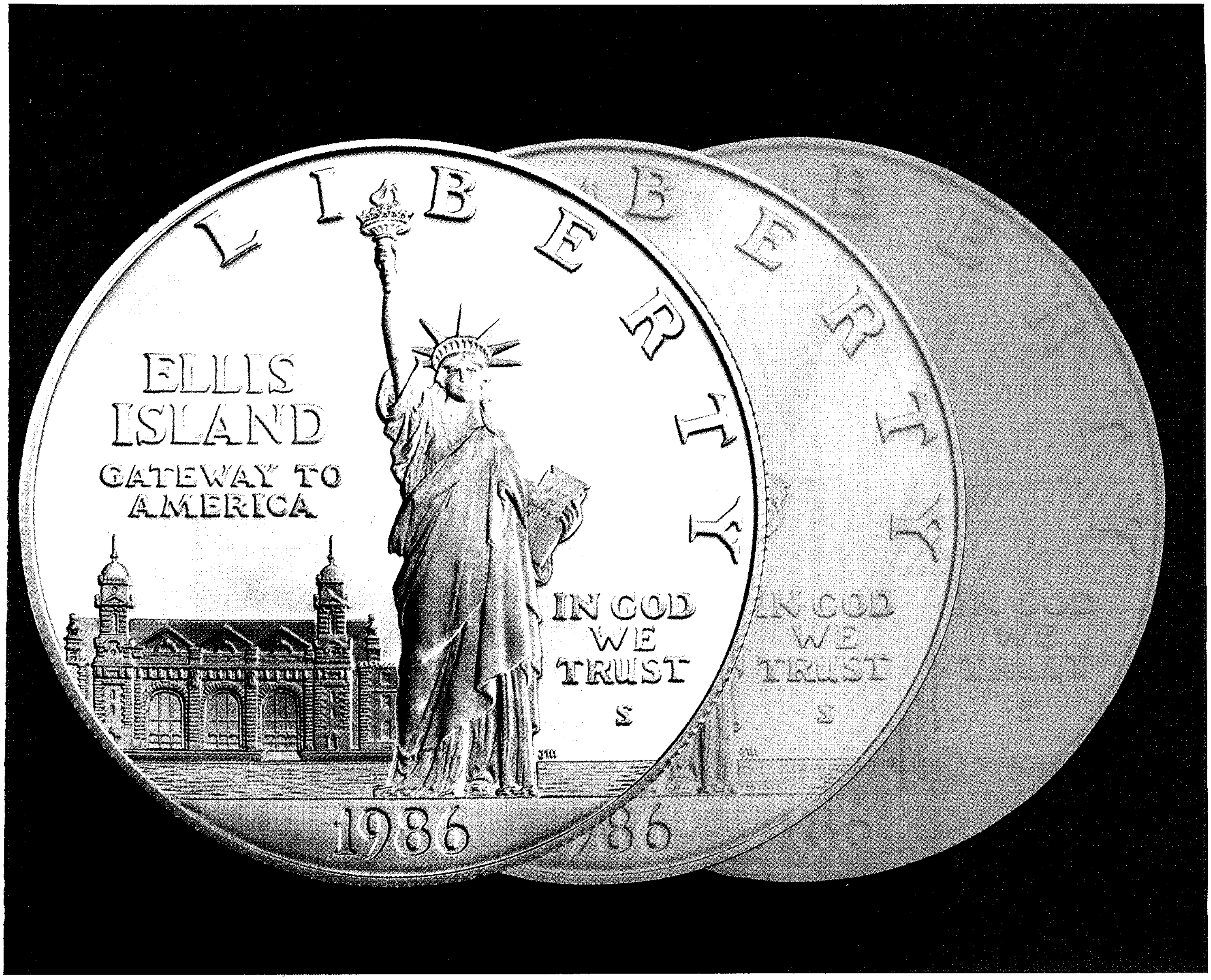
On October 29, Lear took a limousine to the Kordet Group printers in Oceanside, Long Island, to look at the first pages. "I cannot explain it to you. It was an almost impossible transition from the work we had done to what was on this press," she says. "I was stunned at how pretty it was."

During November, Norman Lear appeared at a dinner in Queens for People for the American Way. Frances dropped by the affair. In the presence of her husband, Frances was asked about things that had nothing to do with him. She recalls that people seemed eager to hear about her magazine.

"It does make me feel good," she says.

A few days later, when the prototype was shipped to advertisers, distributors, and the press, Lear strutted around her office. A prospective CEO had just told her that in three years he could get *Lear's* in the black. She spread her arms and did a little show-biz two-step. Then, in a bold kind of stage voice, Frances Lear sang, "Look at her *nooooow*..." ■

Photograph by John S. Abbott.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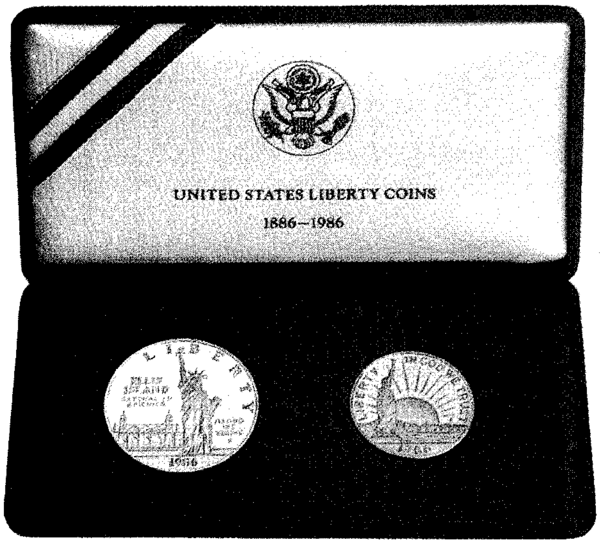
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THE WALKER TALKERS

WHY HARRY WALKER RULES THE SPEAKERS CIRCUIT

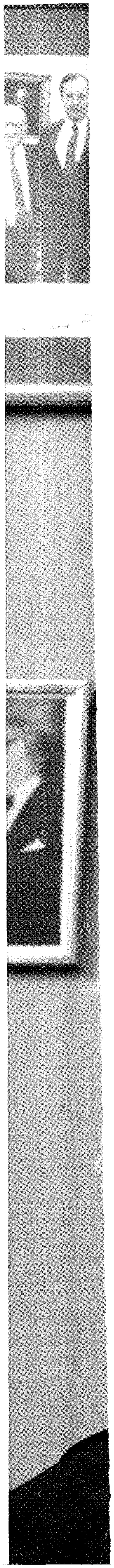
BY PATRICIA BURSTEIN

AT ABOUT 11 A.M. ON A RECENT Tuesday, Soviet defector and former KGB operative Vladimir Sakharov arrived at the Penn Plaza offices of lecture agent Harry Walker. In the doorway of his inner sanctum, Walker gave Sakharov his best bar mitzvah greeting. Harry pinched Vladimir on the cheek. The six-foot-three-inch, 225-pound Russian beamed down on his agent with affection. And with good reason. Since signing on with the Harry Walker Agency four years ago, Sakharov has earned well over a quarter of a million dollars. "Harry made me a true believer in free enterprise," Sakharov declared. "I never dreamed that I could earn a living without being subordinate to a government or a company. He made it all possible."

Despite the difference in their sizes, Sakharov regards his agent as "Mighty Harry," a nickname coined by Vice-President George Bush, a former Walker speaker. The only time Walker loses clients is when, like Bush and Reagan, they get jobs that preclude their accepting lecture fees. Chaim Herzog had to cancel his last speaking date because he became president of Israel. By then, Walker had captured outgoing prime minister Menachem Begin by assuring him, "The government topples, and you've got a job." Similarly, Bush put in his bid with Harry on the eve of the 1980 Republican convention. "V. P.??—only Reagan knows," he wrote Walker. "If it doesn't happen, let's work out a good speaking program."

HARRY WALKER IS KING OF the lecture business. Name a hotshot, and Harry has him under exclusive contract. In the past year alone, he signed Jeane Kirkpatrick, Robert McFarlane, Tip O'Neill, and Frank Borman. They join Howard Baker, Henry Kissinger, Philip Habib, Alexander Haig, Walter Mondale, Daniel Moynihan, Gerald Ford, Abba Eban, Edward Heath, Helmut Schmidt, and Valéry Giscard d'Estaing. "We're not in the business of discovering an unknown person," Walker says. "Our role is to be the matchmaker between our prominent, accomplished speakers and our important, prestigious clients. We're like the Tiffany of our industry. We have the best-quality merchandise."

Back at his desk, Harry made a congratulatory call to former Speaker of the House O'Neill about his TV appearance



PHOTOGRAPHED BY DANA FINEMAN

Harry Walker, with some of his biggest mouths.

Sygma

How to celebrate an American Christmas like an Italian Santa

CITTERIO

il Prosciutto

TALK IS DEAR: *Walker's speakers earn from $5,000 to $30,000 per speech. Jeane Kirkpatrick made over $1.7 million in her first year.*

with Larry King (another Walker speaker). "The minute Tip leaves office," he said, "we have a tremendous tour planned for him." Next, Walker rang up Helmut Schmidt's chief of staff to confirm a few dates. He requested a Yiddish translation of the former chancellor's recent speech before the German Parliament: "We like to humor our people." He also busied himself with terminating, by mutual agreement, Geraldine Ferraro as a "Walker Talker." "She insisted that we put a unique clause in her contract that forbids us from ever talking to the media about her."

Walker is never far from the telephone, ringing up speakers and clients night and day. His phones rest in their cradles only on the Sabbath—Walker is an Orthodox Jew. "It seems like Harry never sleeps," says NBC diplomatic correspondent Marvin Kalb. "It's never too late or too early for him to call me about a speaking date. When he sniffed out the first scent of Kissinger's departure from government—as with so many others—he was on the phone at dawn asking my help. Harry is an extraordinary, energetic, and compelling salesman."

Special diplomatic envoy Philip Habib, another satisfied client, says, "Harry is a mensch. The man cares. He has a sense of humor. And he *always* has something to tell me."

It took Harry over a year to bring Habib into his stable. At a chance meeting in a Jerusalem hotel lobby in August 1983, he finally corraled him. Habib had just retired as undersecretary of state. "I'd always tell him, 'No, no, no, I'm too busy,'" Habib recalls. "This time, Harry insisted, 'Now you're finished working, and you can start lecturing.'" The then-ambassador to Israel, Samuel Lewis, was with Habib. Harry signed him up, too.

At 70, Walker, who has been in the business for 41 years, shows no signs of slowing down. What makes Harry run? "My father loves the business," Don Walker, his 35-year-old son and the agency president, says. "He doesn't need to do this for money anymore. It's sheer joy for him."

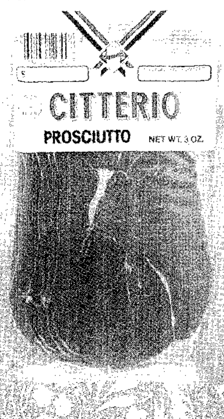
Harry once waylaid Kissinger at a pay phone in the Washington Eastern Shuttle terminal to pin him down to a speaking date at a Long Island synagogue. "He's a lovable pirate," Kissinger remarks. "He does it in a nice way. And he doesn't pirate against me." During intermission at a Lincoln Center performance by the Israel Philharmonic, Harry cornered Beverly Sills about an engagement. She did not seem to mind. "Harry treats me very much like an opera concert manager," Sills says. "It's never 'Just take the money.' He discusses my audiences with me at great length."

Walker also looks after his clients in numerous other ways. Aside from keeping track of airplane schedules and limousine rides, Harry makes sure, for example, that Louis Rukeyser of *Wall Street Week* gets a king-size bed with a headboard at every hotel, or that Sakharov is booked, for security reasons, under various code names on his flights. He may have to field press inquiries, including one about exactly how former Australian prime minister Malcolm Fraser, a Walker Talker, ended up with his pants down, literally, in a hotel lobby. (The Walkers are silent on the subject.) On file at Walker, Inc., are cap and gown sizes of every commencement speaker.

When Howard Baker was Senate majority leader, he once emerged from a meeting with the president to find Harry outside the West Wing of the White House. "I could only wonder," he recalls thinking, "Who is getting ready to retire?" Changes in government, according to Harry, are always good for business. A few years ago, Harry signed up Mondale, former secretary of state Edmund Muskie, former national-security adviser Zbigniew Brzezinski, former Treasury secretary G. William Miller, Carter confidant Hamilton Jordan, and Independent presidential candidate John Anderson—all in one day.

GERALD FORD SAYS HE WAS delighted to see Walker in the audience at a lecture he gave in April 1984, before the New York Builders Association. "Except for a hiatus as vice-president and president," Ford says, "I have been with the Harry Walker Agency for almost twenty years." (Betty Ford is also a Walker Talker.) The day that Alexander Haig officially retired as supreme allied commander in Europe, he was greeted by Walker with a contract. "When would I ever unpack my bags?" Haig remembers agonizing. "I thought that I was coming home to settle down to my birthplace, in Philadelphia." Harry had 70 speaking dates in 40 states and five countries booked for him over the next five months.

Nicholas Daniloff, however, was not as pleased to see Harry. Before Daniloff touched down on American soil, Walker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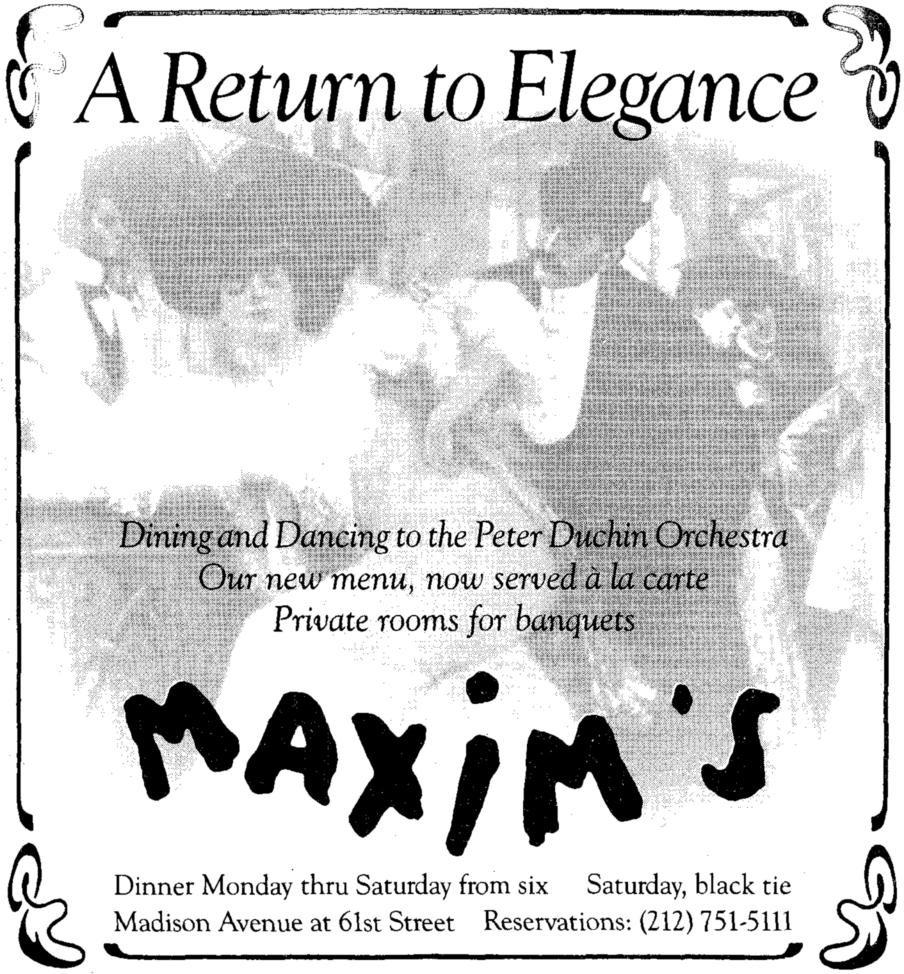
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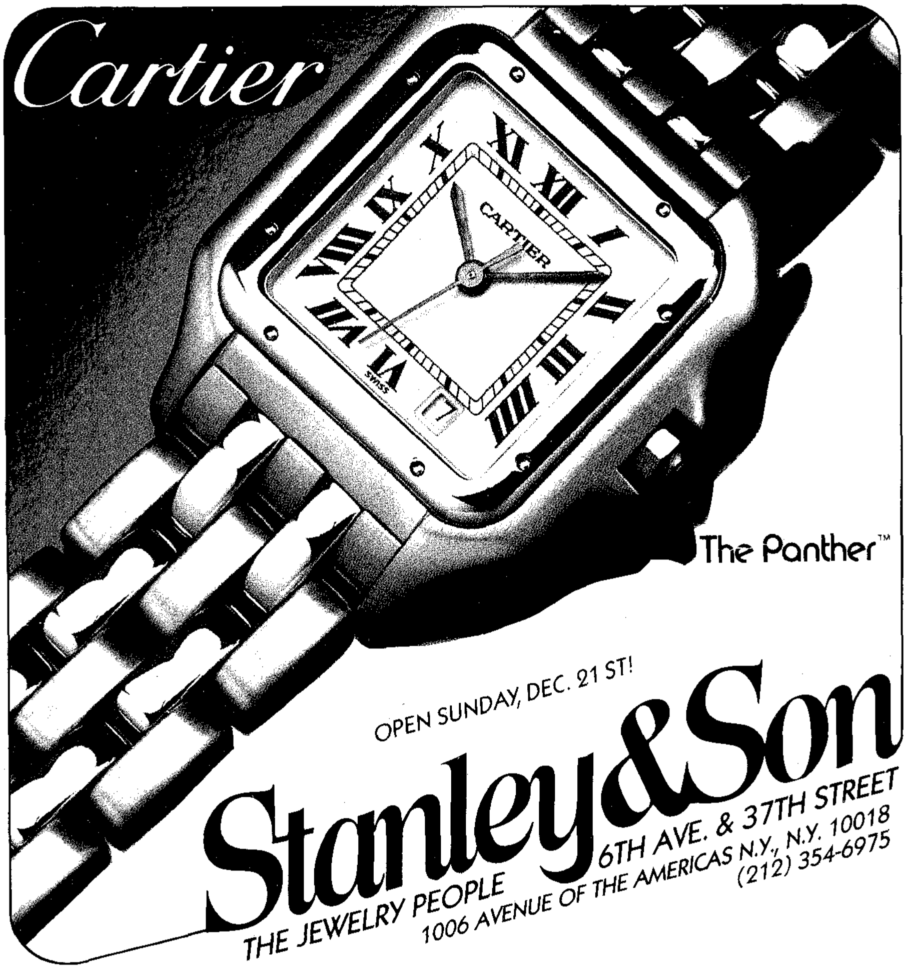
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had already come up with 30 potential speaking dates—at $15,000 each—for the journalist. Harry also dispatched Marvin Kalb, a friend of Daniloff's, to talk him up. Daniloff and his wife flew to New York a few days later to meet with Walker. "Mrs. Daniloff looked at all our pictures of my father and world leaders on our walls," Don recalls, "and she expressed a concern that her husband might get lost in the shuffle."

Daniloff now says, "I think Harry Walker was premature. He pushed hard. The Washington Speakers Bureau did not come after me with the same energy. I guess I chose them because they're based here, and I found them compatible and pleasant." At the same $15,000 fee offered by Walker, Inc., Daniloff is completely booked through the end of February 1987, for two or three speeches a month. He stands to earn $180,000. While Daniloff was still making up his mind, Harry was already working on former client Bernard Kalb, brother of Marvin. Soon after Kalb resigned as State Department spokesman, he re-signed with the Walker Agency.

The Daniloff hunt was tame next to the Jeane Kirkpatrick chase. How Harry conquered Jeane is a textbook lesson in "nudgery." Let us begin with Harry talking: "Here's an example of a gal who even to this day..." Son Don interrupts with "Whoa... wait a minute... take out the word 'gal.'" Harry grins sheepishly and admits, "Don is right. He always catches me when I say [he trills] 'girls.'" Harry pauses and begins again: "Here's an example of a celebrity and a very brilliant woman who we 'pursooooed' over a year because you know how indecisive she was when she left government," he explains. "So we 'pursooooed' and we 'pursoooooed' her, and we signed her up."

Pursued? The Walkers called her at least 50 times. Harry had Gerald Ford, Arthur Burns, and Barbara Walters write letters on his behalf. Then, on her last day as ambassador to the United Nations, Harry dispatched Don to the lobby of the U.S. Mission. There Don waited three hours, phoning on the half-hour to arrange a personal meeting. Once inside her office, it took him another hour to get Kirkpatrick to sign.

"Harry Walker started applying for an appointment more than a year before I was seriously considering leaving," says Kirkpatrick. "He was very persistent. I had no interest in talking to him." Did Harry ever let up the pressure? "Harry Walker," she snaps, "doesn't know about pulling back." Then why did she relent? "He was the first person to talk to me. His aggressiveness and alertness are the key to his effectiveness. Now, what is effectiveness? It's the ability to attract speakers. And finally, he makes the best deal, which is why, I suspect, he gets the best clients."

Walker's best is very good indeed. Kirkpatrick made $30,000 for a speech at a Beatrice Foods convention in Hong Kong. "We assured her that with us she could earn $1 million for 50 speeches," Harry says. "And she ended up doing 85 dates the first year, exceeding all expectation. And the interest is continuing in her on the same level as the first year." He adds, "She wants to buy . . ." but is stopped by Don, who also bills himself as "vice-president in charge of headaches," advising, "I don't think we want to get into this—what people do with the money is their personal business." Fees for Walker speakers range from a low of $5,000 (Sakharov) to a high of $20,000 (Kissinger, Haig, Habib). Like Kirkpatrick, the latter can also pick up an extra few thousand dollars for traveling to a distant city. Don defends the huge fees: "I read somewhere that Wayne Newton makes $38 million over five years." Most groups justify big-name speakers by the return. A Kissinger, a Ford, a Kirkpatrick can sell out a lunch or a convention and make back the speaking fee and more for the sponsor. Harry also does well out of his stars. His gross annual bookings are $12 million. With his commission of 30 percent, that means revenues of about $2-million, after deducting such expenses as a staff of twenty, a phone bill of more than $100,000 a year, and the cost of installing a computer to replace Harry's files of index cards.

HAD HARRY WALKER entered the rabbinate, as he once considered doing, he might well be up on the podium himself. He was born in Poland, one of twelve children of a tailor who took his four-year-old son to hear the itinerant Jewish preacher of Bialystok. "This left a lasting impression on me," Walker says. "The preacher had this singsong voice, great charm, and beautiful ethical teachings." The next year, the family moved to America and settled in the Bronx, where Harry enrolled in a yeshiva. He graduated from Yeshiva University in 1938 with a degree in social work and went to work for a Jewish agency outside Boston. In 1946, while booking some puppeteers into a local community center, he discovered a business that had more appeal. Social work was left behind when his boss refused to raise his salary from $4,500 to $5,000. "The reason he gave was that I was moving too fast for the community, which couldn't keep up with me," Harry recalls. "And it's still happening. But that was the best possible evaluation I could have gotten; otherwise, I might still be a social worker today."

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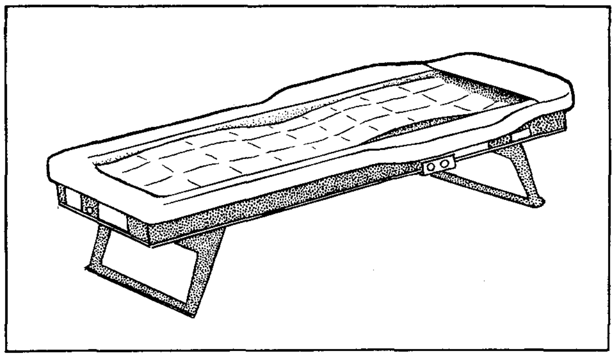

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With his puppeteers under contract, Harry quit his job and opened his new business the same day. Soon he was booking college professors for Boston community groups. By the 1950s, he had made his first entry into the Washington market, signing up columnist Drew Pearson. In 1966, he moved his operations to New York. He and Esther, his wife of 45 years, have a modest split-level house on the south shore of Long Island ("I don't live big") and a condominium in Miami Beach. Besides Don, the Walkers have two daughters, both married to rabbis. Harry remains deeply devoted to Judaism and is involved with several Jewish charities. When one of them needs a speaker, he will break his usual rule and persuade a client—such as Liv Ullmann—to waive the fee. On the whole, though, he says, "we believe in freedom of speech—but not free speech." Harry rarely socializes with his clients. "Being unemotionalized," he says, "we can better evaluate a speaker's worth."

Television was supposed to kill the lecture business but gave it a shot in the arm instead. Familiarity, in this instance, breeds an enormous public appetite for seeing media stars in the flesh. In turn, speakers say they find the lecture outings educational. "The best part of speaking," Bill Moyers says, "is hearing the questions." Moyers, who resigned recently as CBS's senior news analyst to form his own production company, frequently speaks on media topics. "What's happening at CBS is not just of interest to people who gossip in New York," he says. "People want to know about it all over the country."

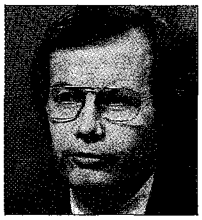
HARRY'S AGENCY HAS spawned others, run by relatives and former employees. His concentration on Establishment speakers was the impetus for the founding of the Boston-based American Program Bureau in 1965 by his nephew and former staffer, Robert Walker. "I decided to make controversial speakers contemporary speakers," says Robert, who booked Abbie Hoffman, Jerry Rubin, and Dick Gregory. "Until then, all universities could afford were speakers on topics such as floral arrangements." This move caused a bitter rift between the two men, who refuse to talk about it. At one time, the APB was listed in the *Guinness Book of World Records* as the world's biggest lecture agency. This fact only motivated Harry to run faster to try to regain his lead, which he did. The APB eventually went public. Yippies became yuppies. Today, Robert Walker is heading a laser-technology business.

Another of Harry's nephews, Alan Walker, left Robert's agency to start the Program Corporation of America, in

WALKER TALKS

Harry tells what makes his top talkers great

BILL MOYERS



He is humble, down to earth—a haimishe *person. He pours his entire heart into his speaking, and his sincerity comes across in his beautiful delivery.*

JEANE KIRKPATRICK

As U.N. ambassador, she struck a chord in America. I know how deep it goes, and if the Republicans don't nominate her for vice-president, at least, they're nuts.

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He gives 15 minutes of the funniest standup in the world, impersonations of Nixon and Kissinger, a funny song, and a 40-minute substantive speech.

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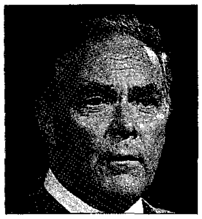


He is warm and outgoing, with a self-effacing humor that wins people over. Whenever I schedule him, the group calls the next day to say they loved him.

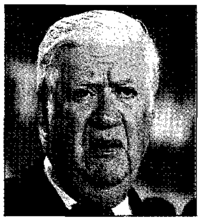
MIKE WALLACE

His current topic, "The Press—Credible or Incredible," is insightful and explains the inner workings of the news. Tough on TV, in person he is warm and funny.

HENRY KISSINGER

Every year, he is in more demand than the year before. I have seen it myself—when he walks into a room, people react as if the Messiah himself had entered.

TIP O'NEILL



He has, in the past year, graduated from partisan politics to being considered a statesman above politics. He is a lovely spring rain of a man.

GERALD FORD

He must be golfing with Bob Hope, because audiences always remark about his sense of humor. As an ex-president, he creates an aura with his presence.

BERNARD KALB

As a reporter and a State Department spokesman, he asked and answered tough questions and became known as a man of knowledge and integrity.

BEVERLY SILLS

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Left column (top to bottom): Ben Weaver/Camera 5, Alain Nogues/Sygma, Allan Tannenbaum/Sygma, Larry Downing/Woodfin Camp, Jacques Chenet/Woodfin Camp. Right column: Greg Mathieson/Gamma-Liaison, Larry Downing/Woodfin Camp, Mark Reinstein/Photoreporters, A.P./Wide World, Ralph Domingues/Globe Photos.

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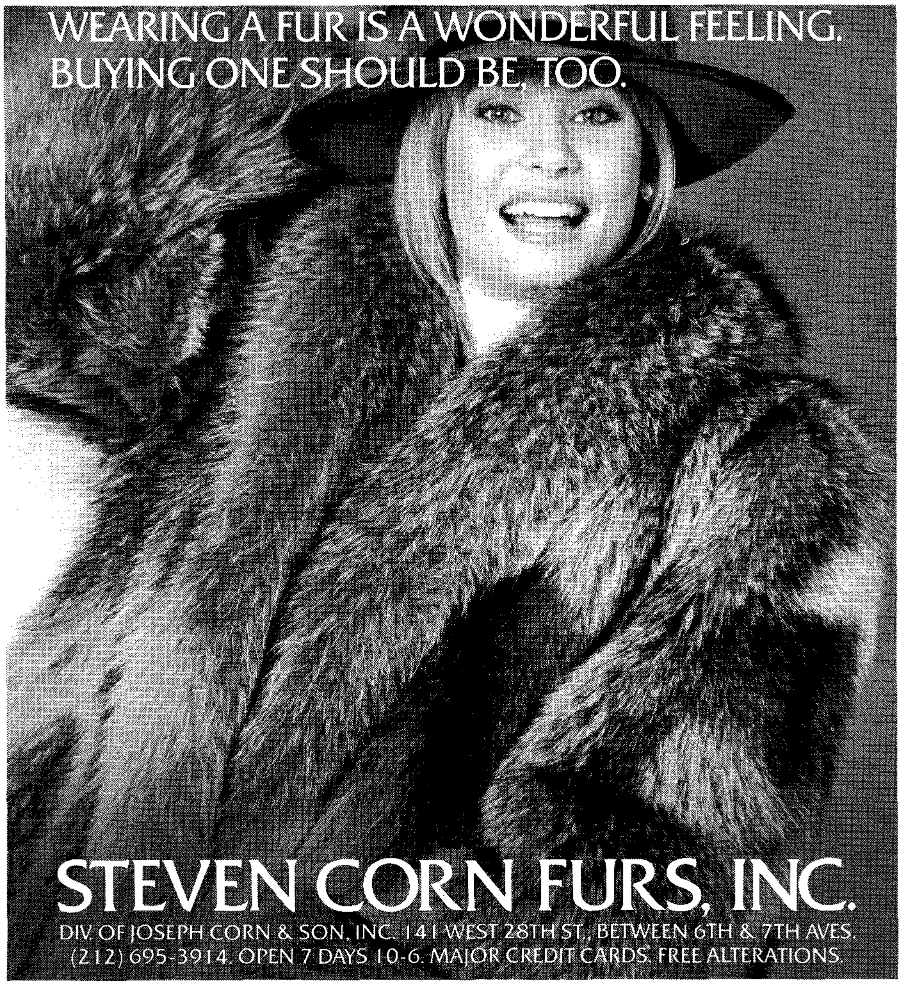

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White Plains, whose speakers include Gihan El-Sadat and Vanna White. "We bang heads with Harry's agency," says Alan Walker, 47, "though we've evolved more into a management agency handling television commercials, books, and radio appearances, in addition to lectures."

Last spring, some agents formed the International Group of Agents and Bureaus to police certain industry practices. The Walkers say they joined only as a favor to its president, John Palmer, of the Illinois-based National Speakers Bureau, who calls Harry "the best agent in the business." Labeling the group "a lot of sound and fury signifying nothing," Don remarks, "Even the name—IGAB—is a joke."

IGAB's ethics-committee chairman Carlton Sedgeley believes otherwise. One of his concerns is the "net fee" arrangement, whereby a free-lance speaker asks for and gets, say, $7,500 for a lecture, and the agent then sells it for $15,000, pocketing the difference. While the transaction is legal, it strikes some as shoddy. The problem is that the agent, issuing double contracts, manages to keep both the speaker and the sponsor in the dark about his profit. Harry delegates Don to do the talking here. "All a free-lance speaker has to do," Don advises, "is to ask the sponsor what the agent is getting, or come to us directly." Out of some 3,000 dates booked annually by the Harry Walker Agency, only 250 are such brokered deals. Usually they involve free-lance speakers who may have only five or six dates a year. Only exclusive speakers get copies of the contracts with sponsors.

Sedgeley, whose New York–based Royce Carlton, Inc., handles such speakers as J. Anthony Lukas, Susan Sontag, the anti-apartheid activist Helen Suzman, and Simon Wiesenthal, once worked for Walker in Boston two decades ago. "Harry instilled one thing into me," Sedgeley remarks. "I liked the people and the business. But I felt there was a better and more straightforward way of representing people. What I wanted to do was promise them what was possible and then try to deliver that. What Harry recognizes and does not tell people is that some celebrity may not be long-term; some may be up and down, and some will come to an end." Don Walker is incredulous at this criticism: "You mean, we have to give Kissinger a lecture about waning celebrity?"

TO WALKER, WHOM YOU DO not represent is as important as whom you do. Instead of Watergate's Haldeman, Ehrlichman, and Dean, he signed Sam Dash, Sam Ervin, and Lowell Weicker. "Anyone who is anti-Semitic, anti-Catholic, anti-black, or

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anti-America," he declares, "is not our cup of tea," a philosophy that made him pull out of college campuses in the turmoil of the late sixties. When he went back to that territory, he structured deals with university administrators–cum–corporate sponsors instead of student-union groups. This enabled him to get higher fees for his speakers.

During the period when feminist speakers were in demand, he allowed the team of Gloria Steinem and Flo Kennedy into his exclusive club. "Though I was at the bottom of the heap of Harry's high rollers," says Kennedy, who has given up the law for lecturing (with another agency; Steinem free-lances), "it was still the best hustle of the century." Harry still seems to have a finger in every ideological pie. Last spring, he shipped Barbara Walters and Geraldine Ferraro off to speak at Alcott & Andrews, a dress-for-success chain.

FAMILY SHOP: *With his son, Don.*

Harry is unbudgeable, however, on what makes a Walker Talker. "We only sign celebrities who have something constructive to say and say it well," he says. An unknown's appearance on *Barry Farber* does not produce a meal ticket from Harry Walker, though about 100 calls come in to the Walker office each month from people who believe it does.

Who would Walker like to add to his list? "The other Sakharov," Harry Walker answers passionately. "Andrei, the dissident Soviet scientist. Now, that would be a great, great honor for me. I already have some calls in to people who. . ."

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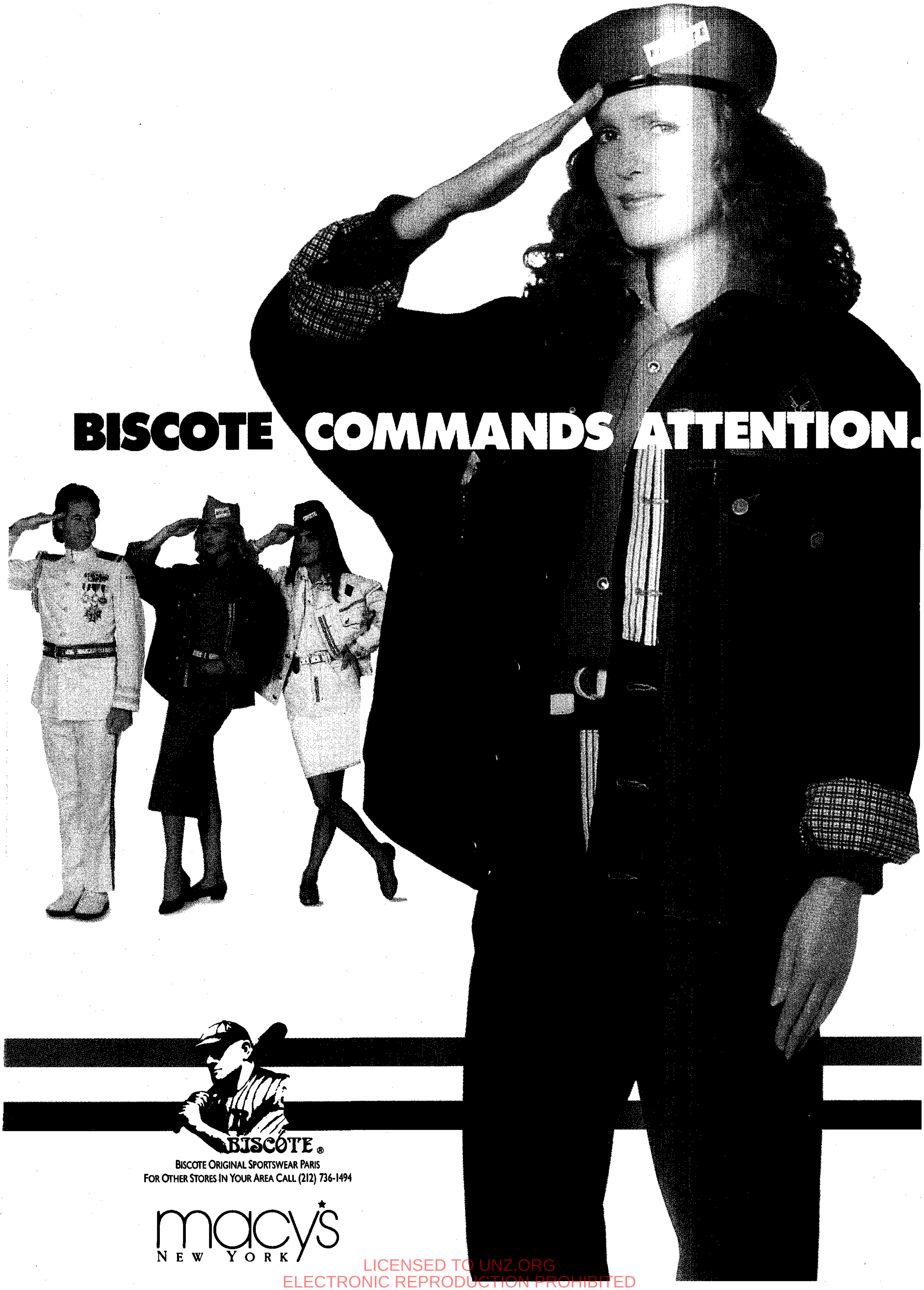
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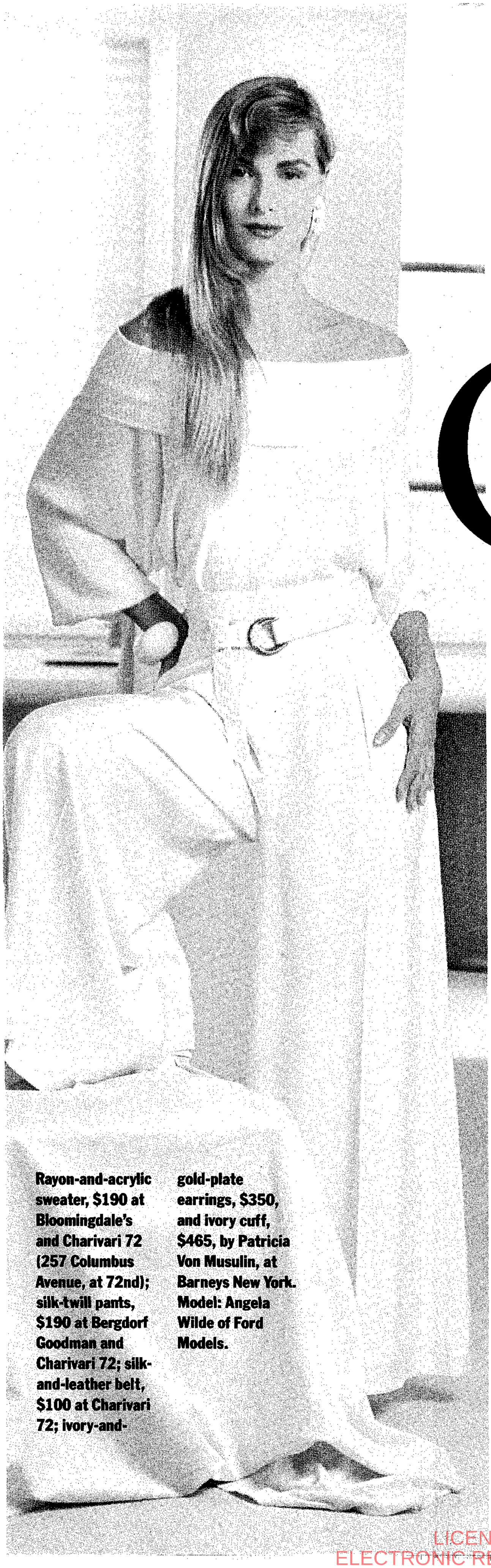
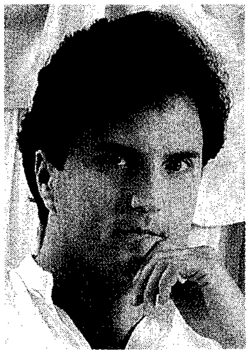


Rayon-and-acrylic sweater, $190 at Bloomingdale's and Charivari 72 (257 Columbus Avenue, at 72nd); silk-twill pants, $190 at Bergdorf Goodman and Charivari 72; silk-and-leather belt, $100 at Charivari 72; ivory-and-gold-plate earrings, $350, and ivory cuff, $465, by Patricia Von Musulin, at Barneys New York. Model: Angela Wilde of Ford Models.

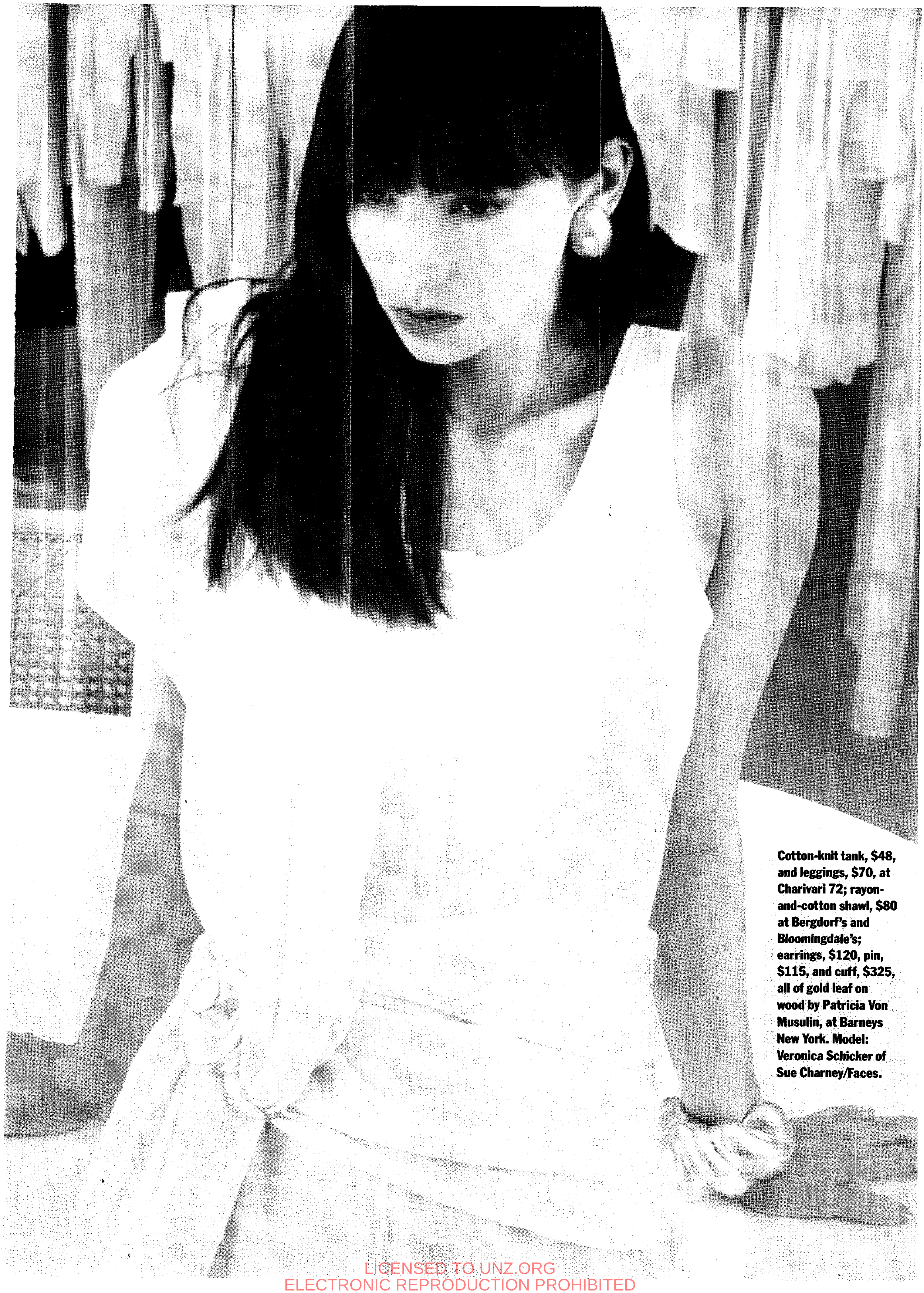
CARMELO POMODORO has been designing since 1977, when he graduated from Parsons—he's worked for Charlotte Ford, Ralph Lauren, Bill Haire, and Betty Hanson—but this is his first collection on his own. The graceful shapes, soft fabrics, and muted palette of beiges and butter-cream tones add up to a look of sensuous ease—sophisticated separates with a clean, cool feeling. Which is as it should be: This is, after all, a resort collection. Pomodoro likes to show his clothes with jewelry by Patricia Von Musulin, organic shapes in wood, gold, and ivory that perfectly complement his designs.



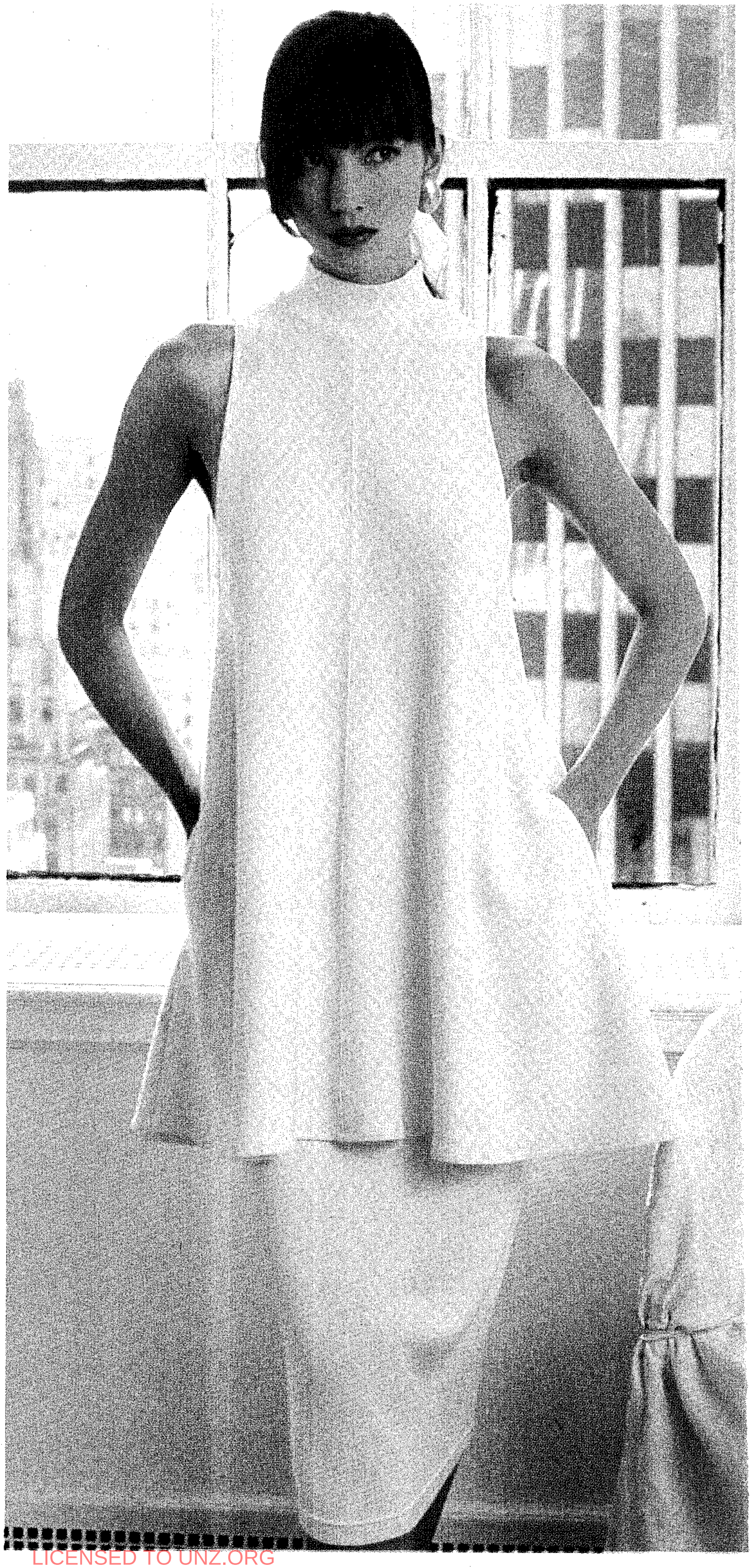
Carmelo Pomodoro

Pomodoro's prices are far from stratospheric. "I have better things to spend money on than clothes," says the 32-year-old New Yorker. Happily, he realizes that most of us do, too.

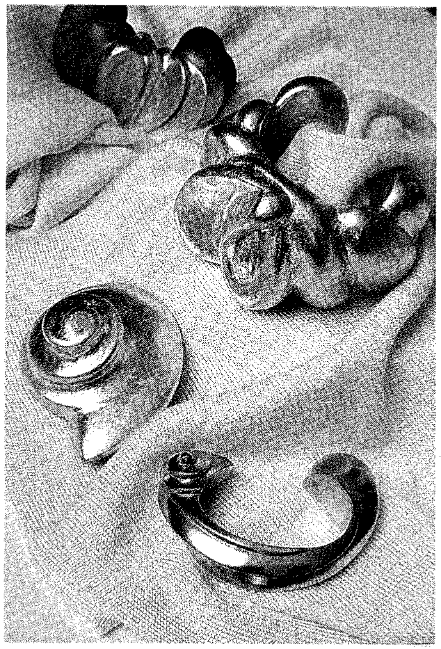
PHOTOGRAPHED BY
Lawrence Ivy



Cotton-knit tank, $48, and leggings, $70, at Charivari 72; rayon-and-cotton shawl, $80 at Bergdorf's and Bloomingdale's; earrings, $120, pin, $115, and cuff, $325, all of gold leaf on wood by Patricia Von Musulin, at Barneys New York. Model: Veronica Schicker of Sue Charney/Faces.

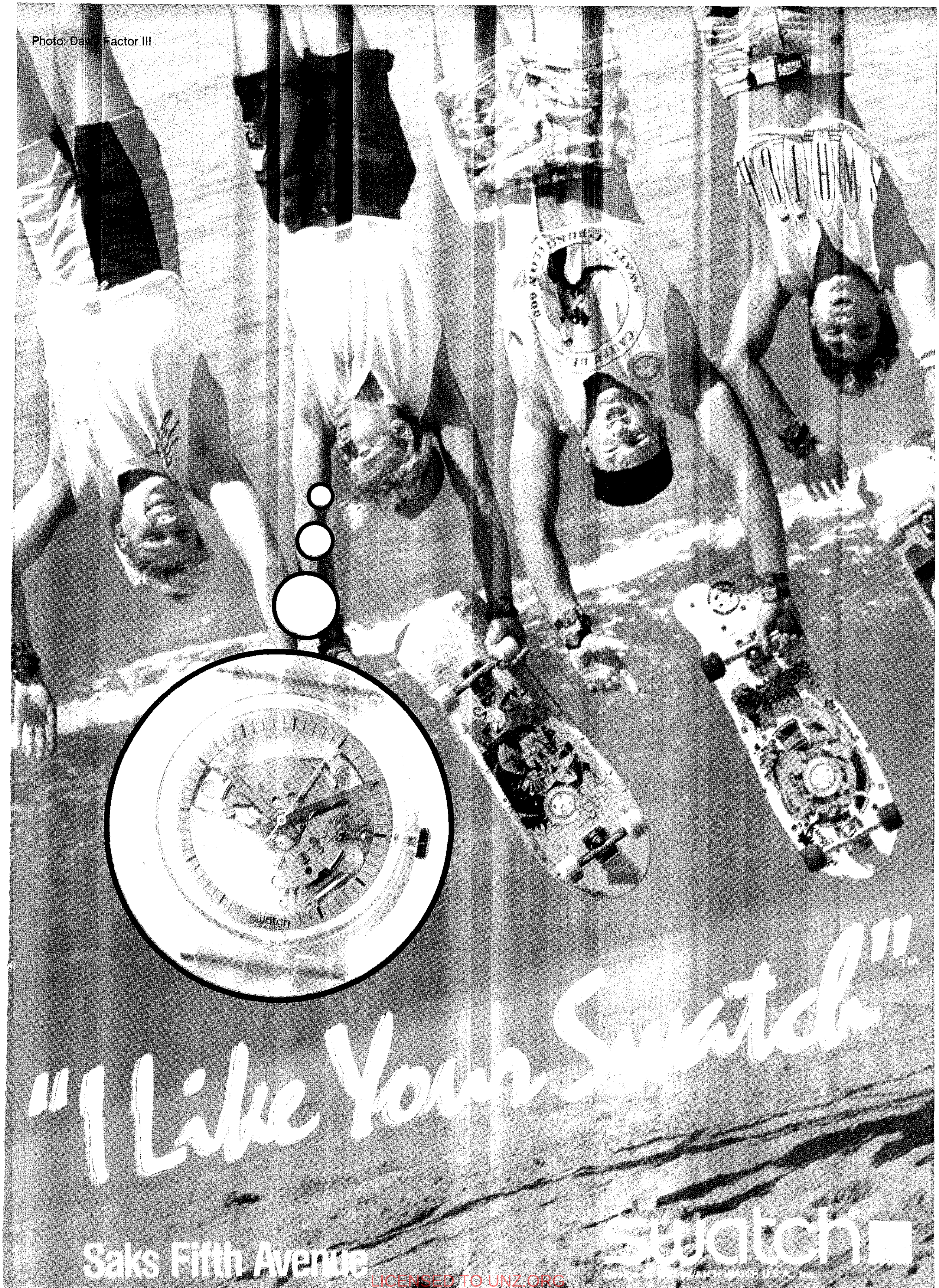


Cotton-knit top, $96 at Charivari 72; cotton-knit skirt, $88 at Bergdorf's; earrings of gold leaf on wood by Patricia Von Musulin, $120 at Barneys New York.



Clockwise from top left: cuffs of gold leaf on wood, $140 and $325, gold-plated-silver bracelet, $430, and pin of gold leaf on wood, $115, by Patricia Von Musulin, at Barneys New York.

Fashion associate: Valarie Ebeier
Fashion assistant: Catherine McCulloch
Hair: Bruce Libre
Makeup: Marie-Josée Lafontaine for Trish McEvoy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Symphony Orchestra
Leonard Slatkin

SLATKIN: *Freshly minted Shostakovich.*

SORT THROUGH THIS FALL'S DELUGE OF classical records and two facts soon become perfectly clear: Conductors dominate the field, and those with the greatest power, prestige, and popularity can call most any tune they please. My guess is that the tremendous success of the compact disc has done much to encourage the trend, since the sonic marvels of the new medium are most readily heard when a symphony orchestra is in full cry. No wonder the wizards of the podium who conjure up all this musical spendor exude a mystique more potent than ever.

When it comes to courting superstar conductors and catering to their special needs, no company rivals Deutsche Grammophon: Herbert von Karajan, Leonard Bernstein, Claudio Abbado, Giuseppe Sinopoli, and James Levine now record prolifically for DG, and they are apparently allowed to do whatever strikes their fancy. Abbado is tending to the complete Beethoven symphonies, the sixth integral edition to appear on DG in the past fifteen years; Levine and Bernstein are busily recording Mozart symphonies, both with the Vienna Philharmonic; Bernstein has just completed his latest set of the four Schumann symphonies, while Sinopoli continues to work on his; Karajan exercises his elder's right by recording the standard repertory all over again, some scores for the sixth time; and everyone seems to have a Mahler-symphony cycle in the works for DG except Levine, who must console himself with the prospect of recording Wagner's *Ring* as it unfolds at his Metropolitan Opera.

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BERNSTEIN: *Treasurable tributes to a friend.*

These costly projects only hint at the extent of Deutsche Grammophon's worldwide recording activities, all of them based, presumably, on carefully weighed artistic and commercial considerations. Cynics will probably insist that the incessant duplication of repertory to accommodate conductors' egos has turned DG into the world's most glamorous vanity label, and they may have a point. I wonder, though; perhaps one day posterity will be grateful that a record company in 1986 had the resources to preserve the work of these five important conductors in such quantity.

Two recent offerings from **Leonard Bernstein** could be put forward to support that notion: Mahler's Symphony No. 7 (419 211) and Aaron Copland's Symphony No. 3 and *Quiet City* (419 170), both with the New York Philharmonic. These performances were recorded during concerts at Avery Fisher Hall one year ago, and to my ears, they sound even more impressive on disc than when I heard them in person. (But are they *really* taken from live performances? The sonic ambience is that of an empty hall, and there is not a peep from the audience.) The two-record Mahler set inaugurates a new cycle of the nine symphonies conducted by Bernstein, and his interpretation of the Seventh is deeply satisfying, one that illuminates every detail of this gigantic score while forging it into a unified, exciting symphonic adventure. The two Copland performances are just as treasurable, exuberant and affectionate tributes to a long musical friendship, and the Philharmonic plays magnificently on both discs.

The latest DG recordings of **Herbert von Karajan** sound rather weary, and I had hoped that he might have been rejuvenated by the prospect of *Don Giovanni* (419 179), which, surprisingly, is new to the conductor's discography. No such luck. Possibly Karajan's portentous presentation of the opera will strike some as a refreshing Romantic alternative to the more objective, small-scaled, "authentic-instrument" approach to Mozart so fashionable these days. What I hear is a virtuoso orchestra (the Berlin Philharmonic) constantly elbowing the singers aside and calling attention to itself in a self-regarding performance that is leaden and lifeless. Occasionally Samuel Ramey (Giovanni) and Kathleen Battle (Zerlina) manage to score some vocal points, but the other principals (Anna Tomowa-Sintow, Agnes Baltsa, Ferruccio Furlanetto, Gösta Winbergh) never have a chance.

MOZART · DON GIOVANNI · KARAJAN
Deutsche Grammophon

KARAJAN: *An orchestra-dominated* Giovanni.

I found James Levine's affectionately nuanced Mozart far more enjoyable (Symphonies Nos. 30, 31, and 32, on 419 146), but let's leave DG's stable of thoroughbred conductors for now and see what London's star property, **Georg Solti,** has to offer. After more than 30 years of recording exclusively for the London label, Solti quite rightly receives preferential treatment as he continues to expand his recorded repertory. *Tosca* (414 597) is clearly meant to be the conductor's most glittering new release of the season, but a vacuum in the title role

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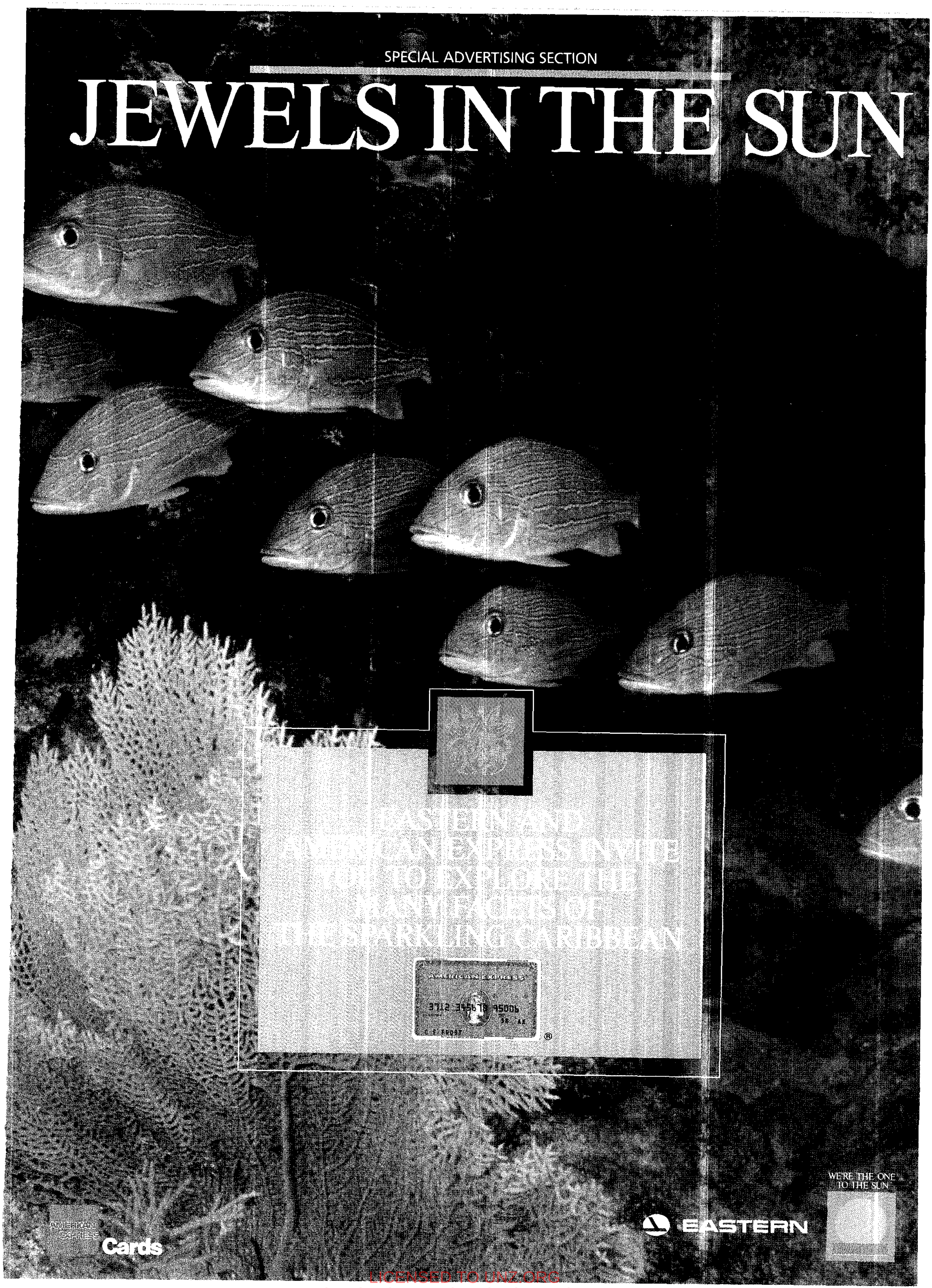

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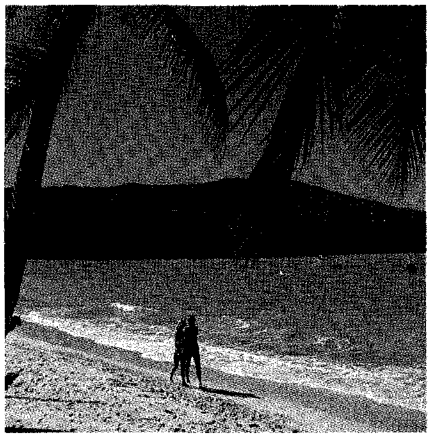

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ST. MAARTEN/ ST. MARTIN: TWO CULTURES, TWICE AS EXOTIC

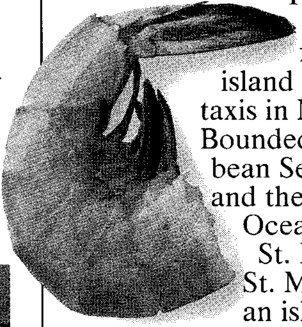
One of the most alluring islands in the West Indies, this half-Dutch, half-French tropic resort offers 37 square miles of grassy knolls, rolling hills and sun-bleached shores. Coconut trees and native blossoms flourish along the sandy coast, from Oyster Pond to Cupecoy Beach and everywhere in between.

While this international isle is shared by two European countries, there are no customs or immigration formalities to hinder travel between the French and Dutch seascapes. Most islanders speak English as well as their native tongue, Papiamento, a musical mix of Portuguese, English, French, Dutch and African.

Vacationers will find the cuisine on St. Maarten/St. Martin as diverse as its cultures, with a dash of Caribbean flavor added in for good measure. Exotic creations influenced by Indonesian Rijsttafel and French Creole have made their way from the mainland into this island's very capable kitchens.

If it's an enviable tan you're after, this is the place to get it.

There are almost as many beachfronts on this island as there are taxis in New York. Bounded by the Caribbean Sea to the West and the Atlantic Ocean to the East, St. Maarten/ St. Martin is indeed an island paradise.

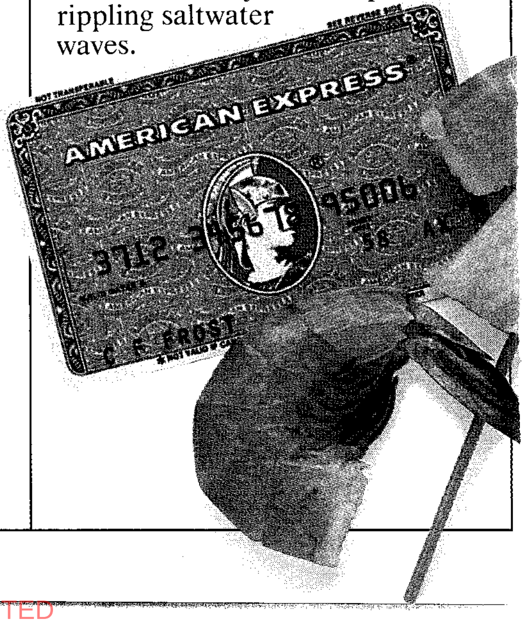


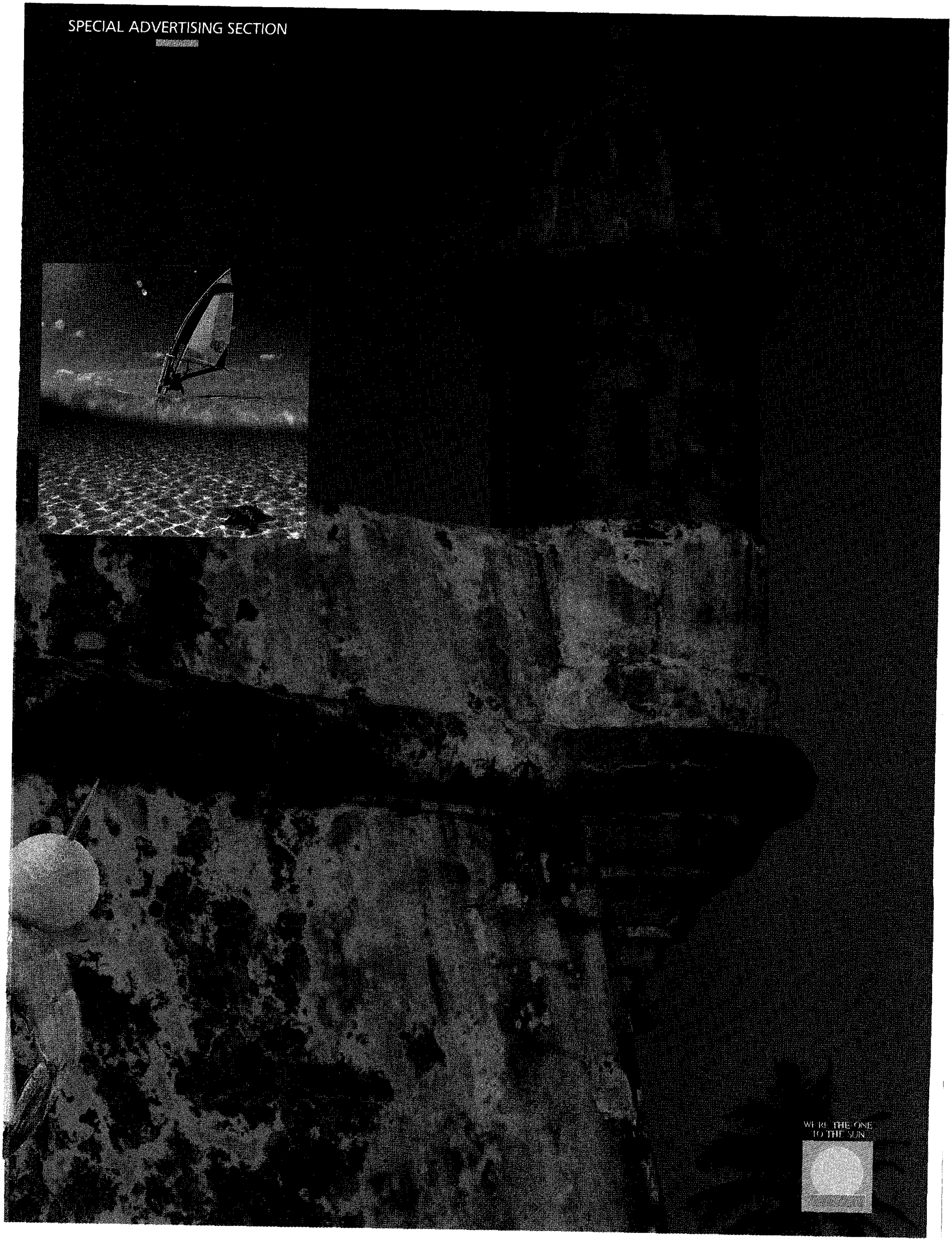
SCUBA IN ARUBA: SALTWATER SERENADE

If you believe in mermaids, you know this is the place they call home.

Aruba's warm turquoise waters are the trademark of this Netherlands Antilles island. There are few places in the world as inviting to water sports fans as this country's southwestern shoreline.

Name your game and you'll find it here. Snorkeling. Swimming. Fishing. Shelling. Sailing. More adventurous? Windsurf with the trade winds or jet-ski atop rippling saltwater waves.

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Under the water, you'll find another paradise entirely. Divers glide through the clear Caribbean waters, scouring the sea floor for starfish and coral or exploring the remains of the *Antilla,* a German warship scuttled during World War II. Tropical fish add their color to a fantasyland where mermaids don't seem that unlikely, after all.

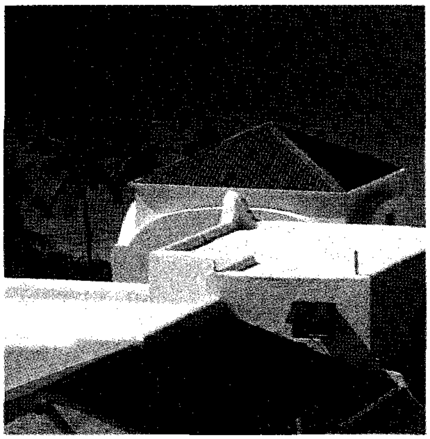
If water sports aren't your game, perhaps blackjack is. Most of the luxury hotels on the island house casinos. Whichever "sport" you choose, Aruba is a sure bet for an exciting winter getaway.

ST. THOMAS: A HARBOR OF HISTORY

Some 46,000 U.S. citizens call it home. In an earlier century, so did villains Captain Kidd and Blackbeard, the pirate.

St. Thomas, middle sister of the U.S. Virgin Islands, is rich with such romance and folklore. While it's sometimes difficult to sort historical fact from hysterical fiction, the colorful tales surrounding this bustling seaport keep the allure alive—and the tourists coming back.

Trading ships and billowing schooners have been replaced with sailboats, yachts and magnificent cruise ships. The harbor capital of Charlotte Amalie now bids welcome to vacationing families and honeymoon couples instead of Civil War blockade runners and European explorers. While the clientele has changed dramatically, the port remains a vibrant waterfront town.



More than half of the island's structures have stood proud among the capes and bays for the past 100 years. Others, like Fort Christian, which has served as a church, prison, courthouse and governor's residence, have weathered more than three centuries.

But despite its Old World charm, all is not old in St. Thomas. First-rate hotels, fashionable restaurants and shopping malls stretch from the shores back to Main Street for an interesting mix of old culture and new—the best of both worlds.

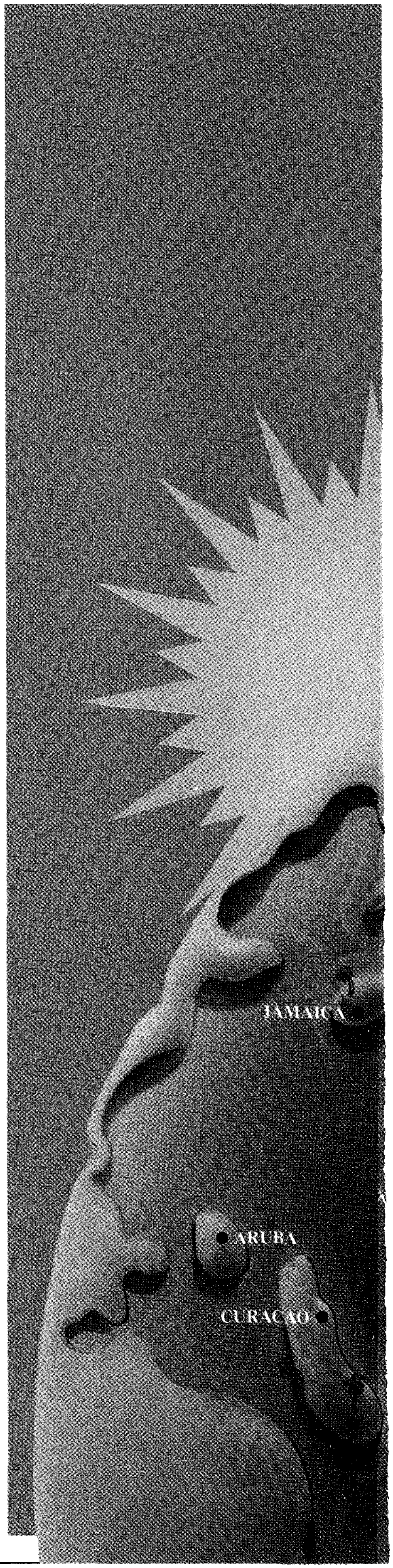
JAMAICA: ISLAND OF REGGAE AND ROMANCE

Most people don't think of agriculture or mining when they talk about Jamaica. But this rich oasis is more than a resort island. Its natural products—sugar cane, molasses, bananas, pimento, coffee, limestone, marble, alabaster and sandstone, to name a few—provide many nations with a wealth of precious foods and minerals.

But the Jamaica most visitors have come to know and love is indeed one surrounded by romance, legend, music, sun and surf. The third largest of the Caribbean islands, this tropical paradise offers everything in large quantities: 200 miles of snow-white beaches, an intricate network of rivers and streams, and mist-covered mountains and hills that cover more than half the country.

Nestled above the northwest corner of the island is beautiful Montego Bay. Beachcombers and globe-trotters cavort along this coastal resort near the famous windswept Doctor's Cave.

If it's sights you're seeking, be sure to tour the Rose Hall Great House, a restored 18th-century plantation home. It's a beautiful



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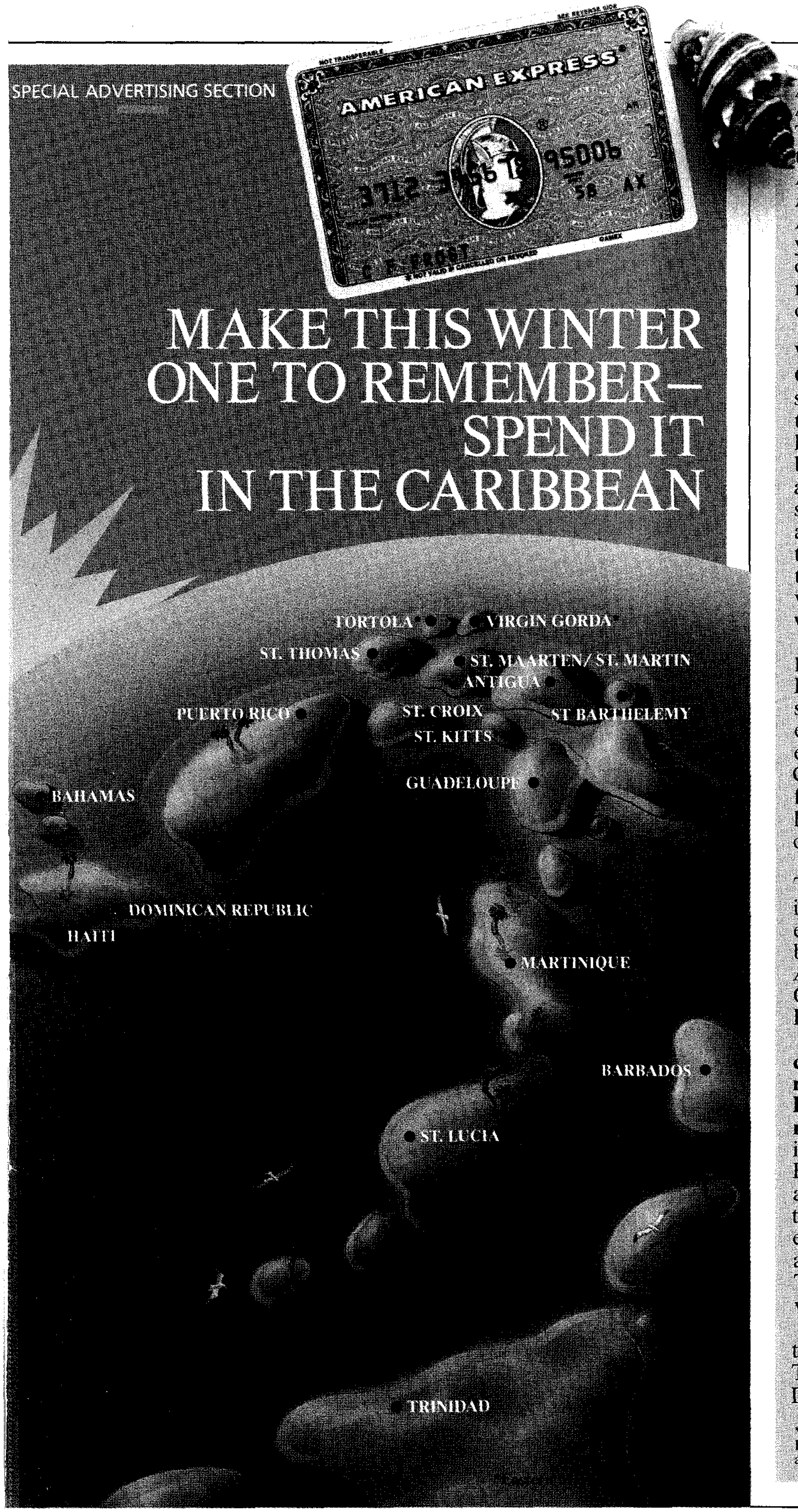
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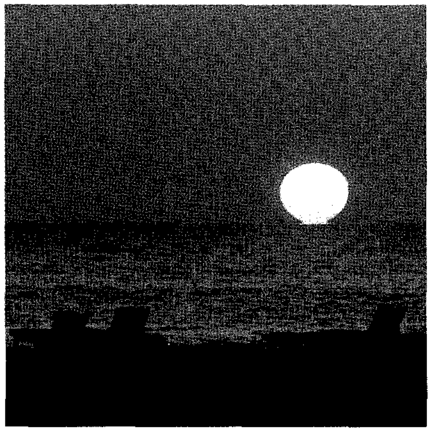
place to visit, but you wouldn't want to call it home. Local legend has it that, in earlier times, the lady of the house murdered her three husbands and her lover there. Guided tours are available, and you can even sup on the grounds—by the torture chamber.

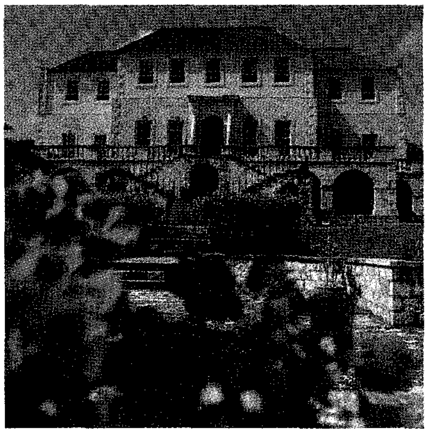
ANTIGUA: A BEACH A DAY KEEPS WINTER AWAY

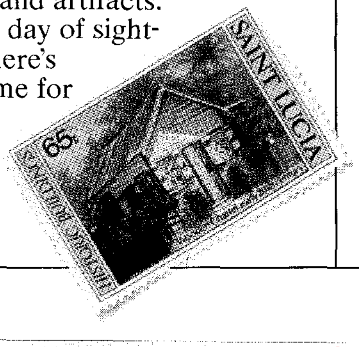
Islanders who make their home on Antigua, the largest of the British Leeward Islands, boast an enviable wealth of beaches—365 in all—a different one for each day of the year. Match the coral-colored shores with your moods: a pink playground for partying or picnicking, a warm white waterhole for wading or a balmy beige beachfront for, well, just about anything.



Sandy shores along the southern coast lead to the island's biggest attractions, English Harbor and Nelson's Dockyard, named for Admiral Lord Nelson and his British naval fleet. Skillful restorers have returned both living museums to the 18th century, allowing visitors to step back in time while exploring the shipyard buildings and artifacts.

After a day of sightseeing, there's always time for cricket, the West Indies' answer to baseball, and you'll find plenty of it here. As with calypso and limbo dancing, you can participate (how low can *you* limbo?) or just sit back and enjoy the show.

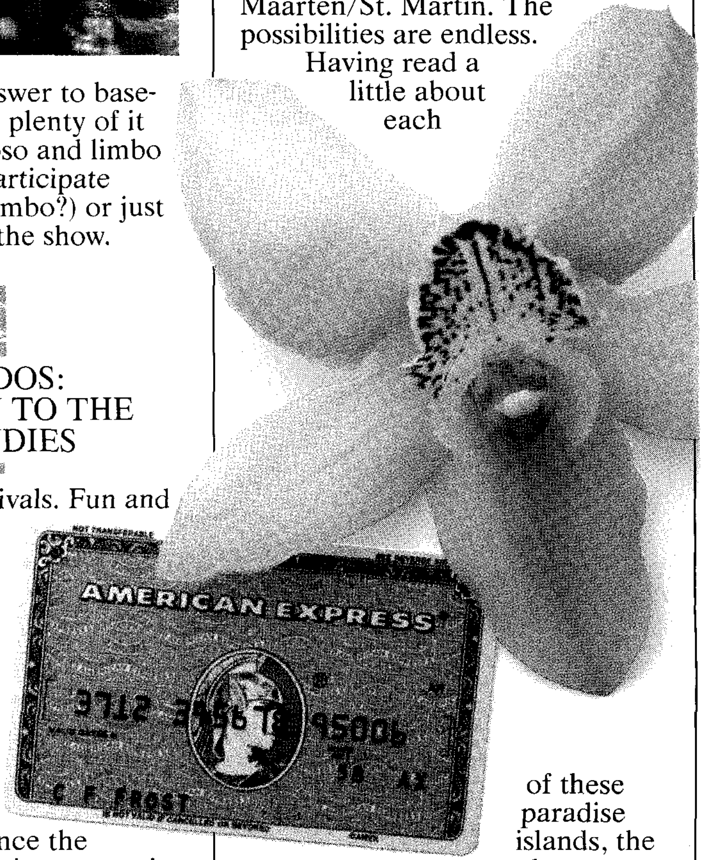




BARBADOS: INVITATION TO THE WEST INDIES

Flying fish and festivals. Fun and folklore. Healing waters and fertile soil. Welcome to Barbados.

Often called England's little sister, this West Indian island has drawn many European and American visitors to its sunbaked shores since the 1700s for more than just a vacation.



For many centuries—and some still believe—the warm sparkling waters near Bathsheba were said to have cleansed its bathers of all illness and disease.

Although Barbados has been independent of British rule for the past 20 years, the island has retained much of its English heritage. Commonwealth holidays are celebrated here, and motorists hug left, not right. Even the legal system emulates that of the motherland.

Barbadians aren't all tea and crumpets, however. Natives love to entertain visitors with fire-eating demonstrations, folk dancing, Caribbean pop music, and carnivals and festivals. And to show how well the two cultures get along, they've even formed the Steel Band Orchestra, one of the best of its kind.

MAKE THIS WINTER ONE TO REMEMBER. SPEND IT IN THE CARIBBEAN

Aruba. Bahamas. Jamaica. St. Maarten/St. Martin. The possibilities are endless.

Having read a little about each of these paradise islands, the only reservations you should have at this point are with Eastern to begin your adventure.

If you're having a difficult time deciding which island—or how many—to visit this winter, don't despair. Contact your Travel Agent, Eastern Ticket Office or any American Express Travel Service Office for more information and helpful suggestions.

However, if you're still not ready to pack it in for the Caribbean after all you've just seen and read, you deserve all the winter you're going to get.

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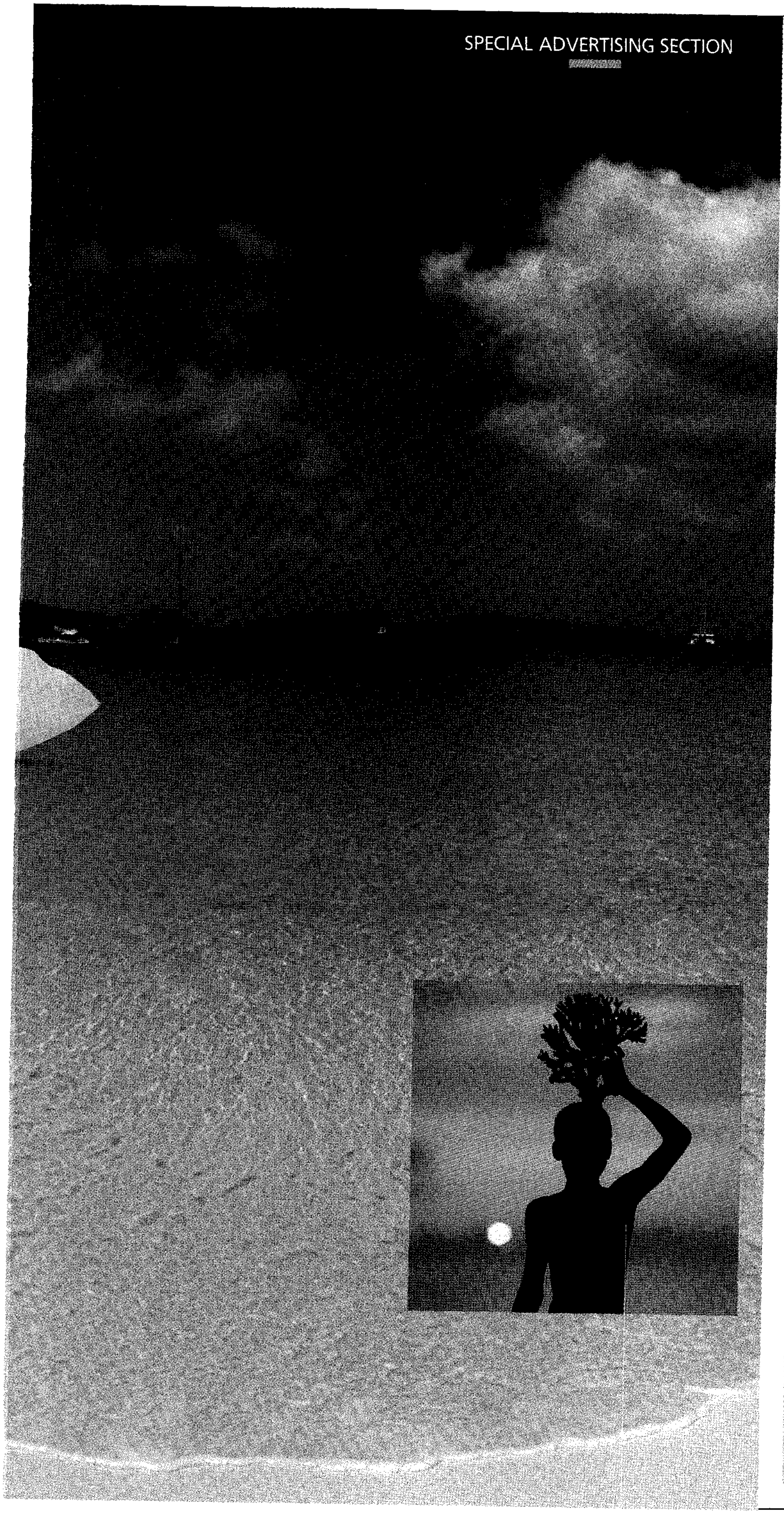

WELCOME TO PARADISE.

Satisfy your appetite for adventure with one of Eastern's vacation value packages listed below. Prices provide for three nights' hotel accommodations. Airfares change frequently so they are not listed here. To find the lowest applicable airfare, simply contact Eastern, your Travel Agent or any American Express Travel Service Office.

ANTIGUA—Prices range from **$126** to **$320.**

ARUBA—Prices range from **$117** to **$265.**

BAHAMAS—Although these islands are in the Atlantic Ocean and not the Caribbean, they have as much to offer as the rest of the jewels shown here. Prices range from **$79** to **$366.**

BARBADOS—Prices range from **$92** to **$640.**

CURACAO—Explore the 4,000-acre wildlife preserve, located on the highest point of the island. Prices range from **$80** to **$160.**

DOMINICAN REPUBLIC—Covers the lion's share of Hispaniola with its western partner, Haiti. Prices range from **$112** to **$298.**

GUADELOUPE—Deep-sea fish for barracuda, kingfish, dolphin and tuna. Prices range from **$193** to **$319.**

HAITI—Traverse the *Champs de Mars,* a beautifully landscaped park set in front of the National Palace in Port-au-Prince. Prices range from **$64** to **$218.**

JAMAICA—Prices range from **$75** to **$366.**

MARTINIQUE—Please your palate with spicy Creole concoctions, Chinese cuisine and Indonesian, Spanish and even French specialties. Prices range from **$122** to **$247.**

PUERTO RICO—Span the centuries visiting Old San Juan and the new city, marveling at the offerings of both. Prices range from **$99** to **$288.**

ST. CROIX—Join the underworld—experience the underwater snorkeling trail off Christiansted Harbor. Prices range from **$103** to **$227.**

ST. LUCIA—Shop the unusual, choosing from silkscreen designs, handmade batik gifts and wood carvings made by natives. Prices range from **$149** to **$267.**

ST. MAARTEN/ST. MARTIN—Prices range from **$147** to **$301.**

ST. THOMAS—Prices range from **$145** to **$304.**

TRINIDAD—Celebrate the Carnival in the capital city of Port of Spain. Prices range from **$103** to **$243.**

Booking requirements: Package prices shown here are per person based on double occupancy and require seven days' advance reservations and ticketing. Prices subject to availability and may change without notice. Airfares, airport/hotel transfers in some instances, meals and gratuities not included. Blackout dates and other restrictions apply. All travel must be completed by March 31, 1987.

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"...The CD has improved the sound of legendary recordings beyond recognition..."

vitiates the National Philharmonic's sizzling account of the opera—Kiri Te Kanawa has a lovely voice, but this placid Dame is definitely no Tosca. Solti is more effective on his own leading the Chicago Symphony in Liszt's "Faust" Symphony (417 399) and the Bruckner Ninth (417 295). I was surprised to find myself responding so warmly to a conductor whose work usually leaves me cold—perhaps Solti's rather hectic, moment-to-moment methods of making music can actually be beneficial when applied to such loosely structured, sectional scores. In any case, both recordings sound splendid and I recommend them.

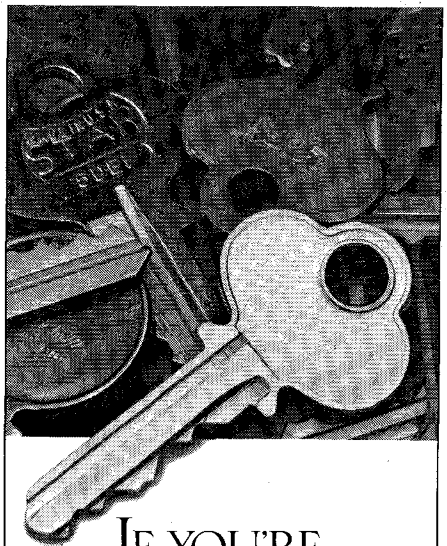
New opera sets this fall have been unusually scarce and, on the whole, not very impressive. An exception is Gluck's *Iphigénie en Tauride* (Philips 416 148), and once again the conductor is the star. In fact, I have yet to hear a disappointing recorded performance from **John Eliot Gardiner,** who, as the British would put it, goes from strength to strength. On discs, Gardiner has seldom strayed far from the Baroque repertory, with or without his band of authentic instruments, but surely an interpreter of such refined sensibilities and communicative flair would shine in most any kind of music. Here, conducting the orchestra of the Opéra de Lyon (where he is musical director), he quickens the rhythms of Gluck's stately measures and finds exactly the right spices to bring out the composer's piquant instrumental flavors. Diana Montague is a rather pallid Iphigénie, but both Thomas Allen (Oreste) and John Aler (Pylade) sing with passion and grace, and Gardiner's inspired leadership provides the rest.

Younger-generation American conductors have always had to fight for international recognition and an opportunity to make recordings. **Leonard Slatkin** is one of the few who appear to be winning the battle, and he is now featured with his home orchestra, the St. Louis Symphony, on no fewer than three labels. The standard literature has been reserved for RCA, and Shostakovich's Symphony No. 5 (5608-2-RC) is the latest release from that quarter; Angel is recording Slatkin in such classics of the American repertory as Copland's complete *Billy the Kid* and *Rodeo* ballets (CDC 7 47382 2), and Bernstein's *Facsimile, Fancy Free,* and *On the Town* (CDC 7 47522 2); and there is an even more adventurous disc from Nonesuch, exploring new scores by Christopher Rouse, Joan Tower, and Donald Erb (79118). Slatkin may not be an especially flashy podium personality, but he is a talented and versatile craftsman who generally makes whatever he conducts sound freshly minted.

Muti, Haitink, Maazel, Dutoit, Hogwood, Chailly, Schwarz, Harnoncourt, Marriner, Rattle, Pinnock, Tennstedt, Järvi, Previn, Barenboim, Leppard, Handley, Ashkenazy, Dorati, Masur, Dohnanyi, Bonynge, Tilson Thomas, Salonen, Mackerras, Kleiber, Davis (Colin and Andrew)—the list of prominent conductors making records by the fistfuls seems endless. And as if that were not enough, there is a sudden surge of interest in resurrecting the recorded work of such historic figures as Toscanini and Reiner (RCA), Walter (CBS), Furtwängler, Stokowski, and Boult (Angel), and Mengelberg (Philips)—can Beecham, Monteux, and Koussevitzky be far behind? The compact disc takes full credit for this phenomenon, since digital remastering techniques have, in most cases, improved the original sound beyond recognition. In fact, the recently reissued performances of these legendary conductors are, unlike the discs discussed above, available only on CDs.

Even when first released, 35 to 40 years ago, **Arturo Toscanini**'s recordings with th NBC Symphony were considered to be engineering duds with their dry, boxed-in studio acoustics. No miracle can completely remove the curse, but the new RCA CD of Beethoven's First and Third Symphonies (RCD 1-7197) scrubs away much of the sonic grime, opening out and sharpening the musical perspective of these typically fierce and tautly driven interpretations to an amazing degree. By contrast, **Fritz Reiner**'s RCA discs, taped with the Chicago Symphony in the mid-1950s, have always been admired as particularly brilliant examples of early stereophonic recording. They sound even more spacious and natural on these generously filled compact discs, and I was bowled over once again by Bartók's Concerto for Orchestra and his Music for Strings, Percussion, and Celesta (5604-2-RC), two classic Reiner performances that have never been surpassed.

Another valuable CD resuscitation is **Adrian Boult**'s Angel set of the nine Vaughan Williams symphonies (CDC 7 47212/7), comparatively recent recordings (circa 1968) but already historic in view of the late conductor's long association with the composer. Much more is surely on the way—at least I hope so, since it looks very much as if the growing perference for CD spells the end of the vinyl disc. It would be a tragedy to lose so many great conductors' recorded legacies to technological progress. ■



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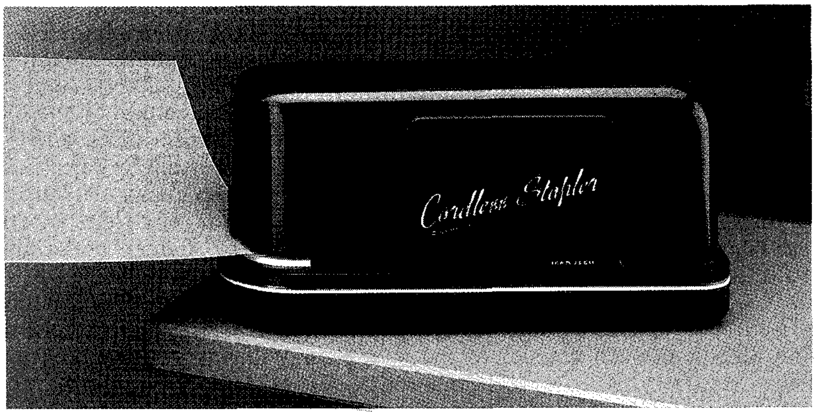
By Corky Pollan

Let It Be Wee

Why didn't they have dolls like these when we were crazy about dollhouses? Ours, in their overalls and calico dresses, looked like something out of *The Grapes of Wrath;* these look as though they've just stepped out of an elaborately costumed BBC production. There's an upstairs maid and a downstairs one, a haughty butler balancing a silver tray, elegantly gowned and coiffed ladies, and beribboned little girls in frothy dresses. The grown-ups are six inches tall ($80) and the youngsters, five ($75). Each handmade and hand-painted doll has a bisque face, hands, and feet. Carl Brumer, owner of Gulliver's Miniatures, tells us that 90 percent of his customers buy miniature houses for themselves, not their children. Indeed! Our golden dollhouse years may still be ahead.
GULLIVER'S MINIATURES/*50 Grove Street/255-0978*

Baby, It's Blue

This slip of a nightgown and its matching slink of a robe look like pure modern minimalism. But they could easily have draped Carole Lombard's gorgeous frame in one of those thirties screwball comedies. (Calvin Klein polyester nightgown, $85; wrap robe, $185.)
MACY'S/*Intimate apparel/Second floor*

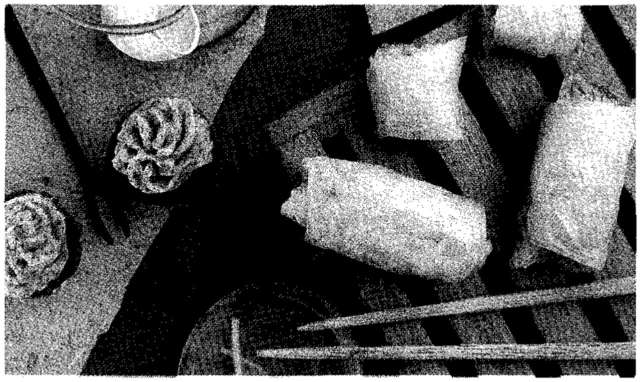


Desk Bet

It figures that the Japanese would usher the old-fashioned stapler into the electronic age. This desk tool updated for the eighties—the brainchild of the Maruzen Company—has a sleek Deco look, takes standard staples and AA batteries, and works like a dream ($100).
LORD & TAYLOR/*Men's gifts/Street floor*

Photographs: left, Donal Holway; top right, Brian Hagiwara (model: Jayne Frazer of Click); bottom, Larry Bercow.

Best Bites



It's the talk, great and small, that makes a party fun. There's an art to nourishing cocktail conversation, and part of the secret is to banish the buffet. Pass platters of spicy, hot, beautifully worked two-bite mouthfuls instead, and watch the anecdotes flow. But who's got time to make dozens of tiny things? Les Deux Chefs does. Its large raw mushroom caps filled with escargots and garlicky green butter are something marvelous ($10.50 a dozen). Bake them till they sizzle, set each on a toast round, and hand out the napkins. Also great for nonstop talking: Main Course's home-fried Oriental appetizers. The nems, spring rolls filled with pork and seafood, cost $1.25 each uncooked ($1.50 cooked); order twelve or more a day ahead. Deep-fry, and serve them with the fiery dipping sauce made with ginger, soy, chili pepper, and shreds of carrot. Also available from Main Course, little fritters of ginger-spiked vegetables that can be cooked at the last minute; not shown. (One quart of batter costs $8.95.) It's really quite okay to tell guests that everything was prepared in-house. —**Barbara Costikyan**

LES DEUX CHEFS/*303 East 50th Street/935-2020*
MAIN COURSE/*1608 Third Avenue, near 90th Street/860-4440*

Display's the Thing

Department stores have known for years that the props used in displays are as important as the merchandise itself; now merchandising and display pros Sam Dunn and Peter Glen have gone one step farther. In their new store, the displays *are* the merchandise. Called Flatiron, it's a baronial space adorned with 24-foot Christmassy-red columns topped with gold Corinthian capitals. And it's filled with monumentally scaled bears and zebras, urns, obelisks, and columns. Now, you may not want a six-foot-tall 85-pound polar bear hanging around in your living room, but the exuberance of this shop may convince you that a Doric column or a mammoth jug or a 30-inch fiberglass Z will improve your apartment life. For timid souls, there are Philip Mueller's lacquered-wood charger plates and vases, tin-and-silver candlesticks and bowls, even cuddly lipstick-red teddy bears. From $3.20 for a tree ornament to $2,500 for an "ice column" dining table.

FLATIRON/*100 Fifth Avenue, at 15th Street/645-2233*

Photographs: top, Rita Maas (stylist: Wendy Umanoff); center and bottom, Mark Jenkinson.

Movies/David Denby

BRINGING THE WAR BACK HOME

"...*Platoon* has some obvious flaws, but it's the most powerful film of the year, a great, large-scale coming-of-age war movie..."

SOLDIERS' STORY: *Terry McIlvain, Mark Moses, and Tom Berenger in the Oliver Stone film.*

OLIVER STONE'S IMPASSIONED, MOURNFUL **Platoon** is the kind of Vietnam movie that many of us have longed for and also—in secret, perhaps—dreaded. Stone, the renegade from upper-middle-class New York who became a decorated soldier in Vietnam (*New York,* December 8), has put together a classical, Stephen Crane–like account of a young man's initiation in battle. In 1967, facing the North Vietnamese Army for the first time, near the Cambodian border, young Chris Taylor (Charlie Sheen) panics, but then he steadies himself under fire and becomes a good, even inspired soldier. Yet this was Vietnam, the strangest, most undermining American battlefield. The hero, having found his nerve, almost immediately becomes a monster, ready to brutalize Vietnamese who get in the way. Quickly enough, he steps back, dismayed and terrified, but some of the other soldiers disgrace themselves, and the platoon collapses into warring factions. By the end, Taylor is drawn into a murderous rivalry between two sergeants; he becomes a winning soldier in a losing war.

In other words, Stone has told the familiar young soldier's story without copping out on the ineradicable bitterness and confusion of the Vietnam War. The messiness, the weird tensions, the moral ambiguities and disasters of the conflict all come flooding back along with a comforting pleasure in American heroism and endurance. In its combined intimacy and emotional complexity, the movie is a charged response, on the one side, to such grandiose and impersonal art visions of the war as *Apocalypse Now* and *The Deer Hunter,* and on the other, to such dumb-whore movies as *Rambo.* One comes out excited yet shaken and close to tears.

Platoon has some obvious flaws: The hero is too straight and good; he finds his courage too quickly; he announces his perceptions in an overly sincere narration that might have been spoken by John Garfield 40 years ago, and the lessons he enunciates at the end don't match the awfulness of the experience he has gone through. I wish Stone hadn't used music as familiar as Samuel Barber's *Adagio for Strings* (eloquent as it is) whenever he wanted a tone of lamentation. Still, this is a great American movie—easily the most powerful film of the year. Produced for only $6 million by Hemdale, a medium-size Anglo-American independent film company, *Platoon* nevertheless has a convincingly large-scale sweep to it. In the opening sequence, Taylor, arriving for duty, gets off a transport plane amid swirling dust, only to watch the body bags loaded and sent home on the same plane. From that moment, Stone achieves a restless sense of men and arms hounded through hell. There are nighttime patrols, jungle ambushes in treacherously mixed rain and sun, and a pitched battle—also at night—illuminated by flares sputtering on and off like lightning. The combat footage is screwed to a level of tension just short of panic. And between the battles, at camp, Stone shows us the men relaxing into that peculiarly melodramatic, obscene, and bitter idiom of the mid-sixties, when drugs, war, and rock 'n' roll combined to create a new form of paranoid American wit.

What fuses the many episodes is the story of a boy's self-testing. Idealistic, patriotic, eager for adventure, Chris Taylor is the kind of earnest middle-class rebel who scandalizes his parents by believing in flag and country in a literal way. He volunteers for the war because he wants to experience his own life, not just observe it like other middle-class college boys. For him, an authentic life means stepping down in class; he embraces the same experience as the working-class blacks and white ethnics who got drafted—common clay, most of them, forgotten men, losers. Charlie Sheen (Martin's No. 2 son), who has finely cut, handsome features and an unguarded, open intelligence, gives Taylor a gentlemanly aura that is very pleasing. Even after Taylor becomes a tough fighter, Sheen makes him a civilized, scrupulous boy. Whatever he may desire, he's no grunt, this sensitive and high-minded fellow. Indeed, if Taylor had been made a little more knowing and spontaneous—and not so perfect a model of the graver virtues—the movie would have been more entertaining, looser, and not so obviously a moral demonstration.

Even so, Stone has made powerful use of the convention of youthful innocence. Genteel as it is, Taylor's narration—the rather literary letters he sends to a sympathetic grandmother—stabilizes the movie. He becomes our guide in hell. And his inexperience yields some startling perceptions. In the opening scene, Taylor is shocked by the derisive way the

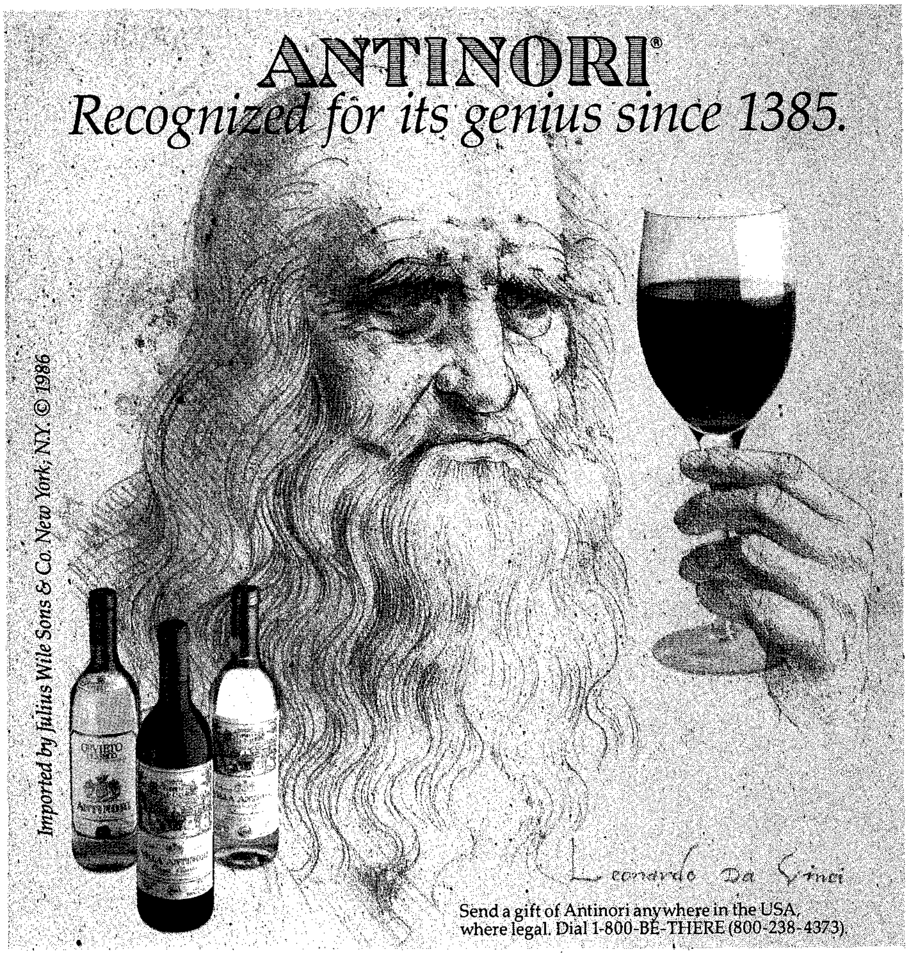
Photograph by Ricky Francisco.

men of the platoon taunt the newcomers; it's almost as if they wanted the "cherries" to get mangled. Their attitude seems to be that boys just off the plane haven't earned the right not to suffer.

Taylor looks for guides, models, a way of surviving. Seen from his vulnerable point of view, the awfulness of the near-mythical Sergeant Barnes (Tom Berenger) doesn't seem exaggerated. Wounded seven times, and held together, Ahab-like, by strips of plastic and sheer will, Barnes doesn't tell Taylor what to do on his first patrol, yet considers him completely responsible for anything he does wrong. Barnes is a great, obsessed fighter who believes in the war. Awestruck, the men think of him as a kind of mystical Grim Reaper—the spirit of Death. Berenger's face is theatrically scarred, and the performance is rigid and portentous, but what an image! On the other hand, Barnes's rival, Sergeant Elias (Willem Dafoe), actually tries to keep people alive. Though he no longer believes in the war, Elias is just as good a soldier as Barnes, but he's also a pot-smoking buddy to the men. Taylor admires and loves him in the helpless way that new campers idolize a virile counselor.

Berenger and Dafoe have been cast against type, one of many casting victories in a brilliantly acted film. Like the dozens of platoon movies made during and after World War II—of which this movie is a stunningly more realistic descendant—*Platoon* is full of brief, juicy roles. You can feel the excitement of hungry actors seizing a moment. The immensely affable black actor Keith David, as King, the man who knows the ropes, laughingly turns back some of Sheen's more earnest sallies; snub-nosed Kevin Dillon (Matt's brother) plays a nauseatingly feebleminded killer—a nightmare of what Taylor might become—with almost frightening gusto; and the Off Broadway actor John C. McGinley turns in a hilarious, deadeye accurate performance as a near-hysterical paranoid always trying to weasel out of danger.

As Oliver Stone demonstrated earlier this year in *Salvador,* he has a talent for creating an atmosphere thick with ominousness—danger threatening on all sides, crazed anxiety breaking out like cold sweat. Early on, Taylor, frozen with fear, allows some NVA soldiers to walk right into the sleeping platoon, and the most upsetting element is Taylor's staring panic in the dark. Later, when the platoon enters a village that has been harboring VC and NVA soldiers, Stone orchestrates a far more complex scene—rage and terror and sickening violence exfoliating in the open light of day. Nearby, the men have just seen the corpse of one of their friends, his throat cut by the NVA. In the village, the men lash out at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the defenseless peasants. The smell of blood, a longing for massacre, fills the air. Taylor momentarily goes berserk, another soldier bashes in the head of a man too frightened to talk, atrocities pile up. The scene is terrifying and almost incredibly sinister because the rage gathers, breaks out, subsides, and breaks out again, feeding on itself, justifying itself, and we feel every element of the men's despair and anguish and then their longing for the purging release of violence. The My Lai–type massacre we have been expecting doesn't quite happen, but it doesn't need to. Stone has shown us the bottom, the worst. Appalled, we know how committing murder might feel good.

In *Platoon,* the realistic details, soberly gathered, culminate in the explosion of surreal horror that Francis Coppola labored for in *Apocalypse Now.* With this movie, Oliver Stone completes his amazing transformation from bum to hero. What's flawed or second-rate in *Platoon* doesn't matter too much. The movie is not an overall vision of the war, but it captures, with enduring power, and from the inside, what the commonplace horror of the conflict felt like. Those of us who opposed the war may not have wanted to experience the fighting man's emotions so directly. But we do experience them, and for us the war has lost some of its comforting remoteness, perhaps for good.

WATCHING **Crimes of the Heart,** WHICH Bruce Beresford directed and Beth Henley wrote (adapting her own play), we wait for the moods to settle in and deepen, and for the camera to find something startling in the faces of the three extraordinary actresses dominating the action. But either Henley doesn't go far enough in her characteristic mode of grotesque nostalgia or Beresford is too impersonal and fussy to make the performances pay off, for nothing onscreen has much emotional weight. *Crimes* is about three sisters who come from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do extraordinarily cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, wears a limp cardigan and rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish, uncaring but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. I wish these three had reacted to one another like the barbarously unstable chemicals in TNT; instead, the movie achieves something like a mild fizz that never reaches the top of the glass. ■

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ALL ABOUT COGNAC

> "...I compared more than 60 cognacs, costing $10 to $500, from two dozen firms. Here's what you'll find at various price levels..."

THE COGNAC WAS NOT TO REX'S TASTE. IT was clear and pale and it came to us in a bottle free from grime and Napoleonic cyphers. It was only a year or two older than Rex and lately bottled. They gave it to us in a very thin tulip-shaped glass of modest size.

"Brandy's one of the things I do know a bit about," said Rex. "This is a bad colour. What's more, I can't taste it in this thimble."

They brought him a balloon the size of his head. He made them warm it over the spirit lamp. Then he rolled the splendid spirit round, buried his face in the fumes, and pronounced it the sort of stuff he put soda in at home.

So, shamefacedly, they wheeled out of its hiding place the vast and mouldy bottle they kept for people of Rex's sort.

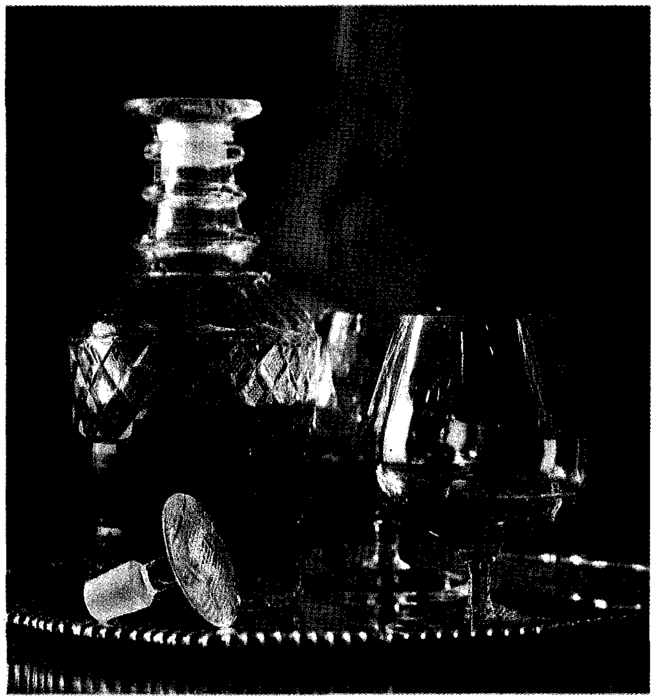
"That's the stuff," he said, tilting the treacly concoction till it left dark rings round the sides of his glass. "They've always got some tucked away, but they won't bring it out unless you make a fuss."

THIS ENCOUNTER, FROM EVELYN Waugh's *Brideshead Revisited,* sums up the pretension, mystique, and misinformation associated with cognac, the most prestigious of all brandies.

Cognac has long been popular in this country, and Americans now consume one of every five bottles sold. And even though four firms—Hennessy, Courvoisier, Rémy Martin, and Martell—account for nearly 90 percent of sales in America, the number of different cognacs available here continues to increase.

I recently compared more than 60 cognacs from two dozen firms, and managed to taste most of them several times in different combinations. What I reconfirmed is that, by and large, you get what you pay for. That will be good news for those who find it reassuring that quality is commensurate with price, but disappointing to those looking for bargains. Furthermore, my tastings clearly indicated that while there are many well-made cognacs at $15 to $30, the really mature and complex bottles—the ones that have given cognac its reputation as the finest of all brandies—cost $50 or more. If that seems expensive, remember that a bottle of brandy need not be consumed at one sitting, and that a $50 bottle of cognac will last a lot longer than a $50 bottle of champagne and is likely to be sipped more attentively than two $25 bottles of wine.

Cognac takes its name from a town situated nearly 300 miles southwest of Paris and 70 miles north of Bordeaux. Today, virtually all of the region's 240,000 acres of vineyards are planted with the Ugni Blanc grape (known locally as Saint-Émilion), which produces a thin, sharp white wine with only 7 or 8 percent alcohol. The wine, distilled twice in traditional copper pot stills, emerges as a colorless liquid of 140 proof (70 percent alcohol). The new brandy is then aged in barrels made of Limousin or Tronçais oak; it is oak-aging that transforms the raw distillate into the complex and elegant product we know as cognac. Cognac ages only in wood, of course; once it is bottled, no further improvement takes place.


THE FINISHING TOUCH: *The classic postprandial drink.*

Brandy's alcohol content is reduced to bottling strength—80 proof—by aging and the gradual addition of distilled water. And tasteless caramel is added to virtually all cognacs to maintain continuity of color. Consequently, color is absolutely irrelevant as an indication of the quality or age of a cognac; indeed, a few of the oldest cognacs on the market are lighter in color than some of the youngest.

Age and geographical origin are the two most important factors contributing to a cognac's taste and quality. There are six officially defined districts: Grande Champagne, Petite Champagne, Borderies, Fins Bois, Bons Bois, and Bois Ordinaires. ("Champagne" in this context simply refers to open fields, in contrast to the forested areas known as *bois.*) Grande and Petite Champagne, which account for 40 percent of the total, traditionally produce the finest cognacs—they combine power and finesse, and have the greatest potential for improving with age. Cognacs distilled from wines produced in the Grande Champagne district may be labeled as such or as Grande Fine Champagne. The designation Fine Champagne denotes a cognac that comes entirely from Grande and Petite Champagne, with at least half from the former. Today, most VSOP cognacs (see below) are labeled Fine Champagne, and some producers—such as Delamain, Château de Fontpinot, and Marcel Ragnaud—market cognacs from Grande Champagne only. Nevertheless, a number of older and more expensive cognacs, including Martell Cordon Bleu, Courvoisier XO, and Hennessy Paradis, have no such indications on their labels, a fact suggesting that age is even more important than origin.

Note that the phrases Fine Cognac and Grande Fine Cognac, increasingly found on labels, have no meaning whatsoever and are designed simply to deceive the unwary.

The other element that affects quality is oak-aging. A brandy labeled "cognac" must be at least two years old; if the label gives no other indication of age, you can assume the brandy is no more than two or three years old. This basic category, which accounts for about three quarters

Photograph by Scott Dorrance (decanter and silver plate tray from James II Galleries, Ltd.; tapestry from Linda Horn Antiques).

> "...There are many misconceptions associated with cognac. Color, for instance, is irrelevant as an indicator of age or quality..."

of all cognac sales, includes labels adorned with three or five stars and cognacs labeled VS, VSP, or with such proprietary names as Célébration or Signature. Most are priced at $16 to $18; the worst are thin and harsh, and even the best lack distinction. Three that stand out, from the fifteen or so that I tasted, are the lighter, elegant Hine Signature and the richer, fuller Martell VS and Denis Mounié VS. There are a few cheaper cognacs around, of course, but they are rarely as good as the brand leaders. One exception is the simple but agreeable Salignac VS at $10 or so.

(A note about prices: The minimum markup for spirits in New York is 12 percent, and a number of retailers, including some who take a full 50 percent markup on wines, sell cognac and other spirits at the minimum price. For comparative purposes, then, all prices listed here reflect the minimum markup. If your local store charges a little more, you may not mind, but you may decide to shop around if you see prices 30 percent above those quoted here.)

The next age category is VSOP, which stands for Very Superior Old Pale, an indication of how important the English-speaking market was in the early days of the cognac trade. Such cognacs must be aged a minimum of four years, and virtually all VSOPs are blends of four- and five-year-old brandies with, perhaps, a little bit of older brandy to round out their taste. The VSOPs, most of which cost $23 to $25, are distinctly better, as a group, than the VS category and worth the extra cost. For one thing, most are labeled Fine Champagne, indicating that they come from the two best districts of the region; for another, they are two or three years older. It's likely, however, that the shift from the star system to VS and VSP is an attempt to blur the distinction—which is a real one—between the younger cognacs and the more mature and expensive VSOPs. Among VSOPs, Martell again stands out for its rich, woody character, while Rémy Martin and Hine represent a lighter, more elegant and subtle style.

Cognacs that are aged at least six years are eligible for the designations Napoléon, XO, and Extra. The Bureau National du Cognac, which oversees every aspect of production and marketing, will not issue age certificates for more than six years of wood-aging, so no firm can officially claim that its cognac is more than six years old. Exaggerated claims of age are, of course, endemic in the cognac trade, and this begins with the Bureau National du Cognac itself. Its official position, and one that often appears in print, is that VS cognacs have an average age of five to nine years and VSOPs have an average age of twelve to twenty years. The claim is preposterous, especially in such a competitive business, since any firm that aged its cognac for four years, never mind five to nine years, would market it as a VSOP; and any cognac older than six years would be sold as Napoléon or XO, not as VSOP.

The aging process is quite expensive, not only because capital is tied up for many years, but also because stocks diminish from evaporation. Currently, there are the equivalent of more than 900 million bottles of 80-proof cognac aging in barrels (representing about six years' sales), and evapora-

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tion amounts to 19 million bottles a year.

The fact is that 90 percent of the cognacs shipped to this country are under six years old; it is the top 10 percent, however, that offer the most interesting and distinguished bottles. The trouble is that their labels give only an approximate indication of what's in the bottle. After all, the Napoléon of one firm may be only six years old; that of another firm, twenty. The same is true of XO and Extra, and prices vary accordingly—one Extra costs $40, another sells for $145. Furthermore, some firms eschew these official designations entirely and market their cognacs with such proprietary names as Vesper, Triomphe, and Louis XIII. In any case, the age of such cognacs can never be calculated exactly, because they are blended from extensive stocks of varying maturity. Note, however, that even Grande Champagne cognacs are usually kept in oak no more than 50 years, since further aging simply makes the brandy taste excessively woody and dried out; a firm's oldest cognacs are almost always stored in large glass demijohns. It's therefore likely that even the oldest commercially available cognacs are made up of 35- to 45-year-old brandies judiciously enriched with some even older and more intense reserves.

The most useful way to approach the better cognacs is by price, and as it happens, most of them fall into four clearly defined categories. Just how far up the price scale you are willing to go in search of quality is your decision, of course. Let me describe what you'll find at each step.

There are several cognacs to be found at $26 to $34, all of which are better than the only slightly less expensive VSOPs. Salignac Napoléon, for example, is light, well-balanced, and a good value at $26. The well-known Delamain Pale & Dry ($34) is an elegant brandy that combines texture and age; Courvoisier Napoléon ($33) is also good and clearly a step up in quality from the firm's VSOP. Marcel Ragnaud Réserve Spéciale ($26) is quite flavorful, and Jean Danflou Fine Champagne ($32) is rich, sturdy, and stylish.

In terms of age, character, and amplitude, the cognacs in the $48-to-$52 category are quite a way up the scale from the less expensive cognacs that make up most of the market, and if you were to compare any of these bottles with your favorite VSOP, the latter would taste light, simple, and young. The best-known label in this group is Martell Cordon Bleu, characterized by a pronounced woody taste that makes it one of the most distinctive of all popular cognacs. Château de Fontpinot Réserve du Château is similar in style, though not as intensely woody. Jean Danflou, a Paris firm best known for its fruit *eaux de vie,* markets a rich cognac with depth of flavor under the label Grande Champagne Extra. Delamain Vesper, while older and richer than its Pale & Dry, maintains the restrained style of that firm; Marcel Ragnaud Grande Réserve Fontvieille displays a similar smooth, subtle personality.

At $60 to $65 we arrive at glamorous packaging and specially designed bottles. Hennessy XO, noted for its rich, powerful, and woody taste, occupies the same stylistic position in this more exalted group as Cordon Bleu does in the previous one. Courvoisier XO is also comparatively woody, whereas Rémy Martin XO, while obviously old, is more subdued and graceful. Delamain Très Vénérable (about $70) again displays both age and restraint but has more depth and power than Vesper.

Hine Triomphe, at about $85, picks up the baton from Hennessy XO—rich, powerful, woody, sturdy, and very impressive. Regrettably, the handsome Triomphe decanter is now being used for the firm's VSOP, and Triomphe is marketed in a Bordeaux-style bottle. An even rarer cognac at about the same price is Gaston Briand, from the same family that makes Marcel Ragnaud. Bottled at 92 proof, it has an alcoholic bite as well as a somewhat rough texture that makes it less accessible than Triomphe or Très Vénérable.

There are three unusual cognacs to be found at $140 to $150. The one I preferred is Hennessy Paradis, which is the exception to the rule of increasing richness and woodiness: It is older than Hennessy XO but less woody, and quite exceptional as an example of a mature and complex cognac. Martell Extra continues in the tradition of Triomphe—impressive, powerful, and with an emphasis on wood. The third in this group, Réserve of Lafite Rothschild, a relatively recent addition, could be sold for as little as $100, is meant to sell for $135, and is often sold for $150 to $175. The proprietors of Lafite apparently decided to market a cognac that would display the same finesse and elegance as their wine; undoubtedly old and certainly delicate, this cognac nevertheless seems to me too restrained.

This leaves Rémy Martin Louis XIII, which sells for about $500 in its Baccarat decanter. An old and subtle brandy, it is a wonderful example of the graceful, non-woody style preferred by Rémy Martin; unfortunately, you are paying a $350 premium for the package.

The simplest way to determine just how good the more expensive cognacs are, and which ones appeal to you most, is to visit a well-stocked bar with one or two like-minded friends and sample a few cognacs at a time. It's an expensive way to drink cognac, of course, but an inexpensive way to sample a wide range before buying bottles of the ones you like best. ■

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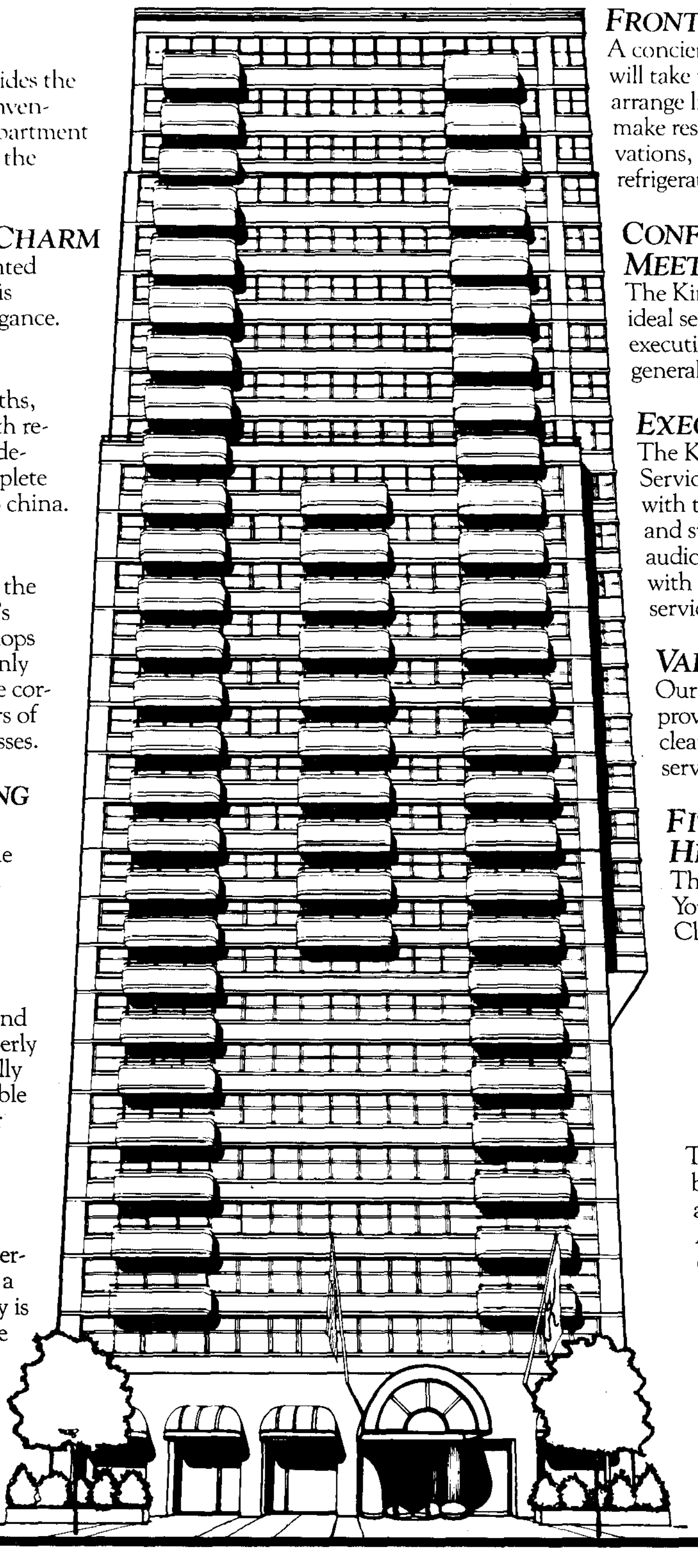

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Theater/John Simon

MAKING IT

"...In *Broadway Bound,* the uproarious jokes are fewer than usual, and most of the serious passages are familiar familial stuff..."

YOU CAN FIND JUST ABOUT EVERYTHING you want in **Broadway Bound,** the third part of Neil Simon's autobiographical trilogy. There is the dedicated socialist grandfather, Ben, who won't leave the Jerome family's Brighton Beach house and join his wife to bask in Florida while half of America is poverty-stricken. There is his younger daughter, Blanche, who accidentally married into a fortune and Park Avenue. So there is socialism and capitalism. And there is also daughter Kate, with whom he lives: a good housewife to her husband, Jack, a cutter, and a warm mother to her two boys, Stanley and Eugene, who want to become comedy writers and have just got a foot in the door at CBS. But Jack may have another woman. So there is family drama and family comedy, and show-biz comedy, and, of course, Jewishness. And there was Kate's moment of glory when, as a girl, she once danced with George Raft at the Primrose Ballroom. This is relived in great detail, so that, together with Eugene's comments to the audience, it makes for a bit of a sentimental memory play as well.

The tone switches with great alacrity from mood to mood, and the transitions are carried off skillfully for the most part. Why then was it that, though only some expository passages in the first act bored me outright, I was never totally absorbed either? Perhaps *Broadway Bound* is the kind of play that has everything, and flaunts it; consequently, there is nothing you can bring to it. To put it another way, it is a kind of theatrical department store where you can get everything except tragedy, but even department stores run out of stock in some items. And though department stores can be liked, it is only a specialty shop that you can truly love.

On closer inspection, the trouble may lie deeper. Those uproarious Neil Simon jokes, by the very nature of the play, are fewer than usual; and among the less funny ones there are a good many that aren't funny at all. In the serious passages, there are lines that make you prick up your ears, but most of them—in part again because of the format—are familiar familial stuff. I have no wish to be unduly hard on Simon. He is, after all, telling a family chronicle that, for all its fictional embellishments, is not only Broadway bound but also honor bound not to stray too far from autobiography. And in Brighton Beach, people were evidently not so bizarre as in the gothic South and *Mayflower*-scented North. There were no California cults or Texas six-shooters, either.

WAIT FOR THE LAUGH: *Jonathan Silverman and Jason Alexander as the Jerome brothers.*

Having liked *Biloxi Blues* a lot more than *Brighton Beach Memoirs,* I was all set to enjoy the final panel most. The story of breaking into show business in the late forties as told by one who really made it promised tremendous fun. But perhaps the focus is too narrow; maybe there is too much about a few members of the Jerome family and not enough about other things or about offstage characters that might matter to us. The other woman in Jack's life is very nice and reads books; Ben's wife takes to Florida like a fish to water or a Jewish mother to the telephone; Eugene's girl is just perfect; George Raft used to smooth his hair back every two minutes; and Stanley met Abe Burrows on the elevator. It so happens that the one time I met Abe Burrows it was also on an elevator. But I would be hard put to fit him into a play, and even Neil Simon gets only one mediocre joke out of this, when Eugene demurs, "That's not exactly talking to Abe Burrows; it's like the pope waving to you at the Vatican."

Still another problem is that of the six characters who do appear, two are almost total losses. Philip Sterling does everything in his power to humanize Jack by underplaying him and letting his speeches reverberate with all possible implied emotion. But the part is unrewarding: no humor, heartbreak, passion, or eccentricity, only puzzlement, guilt feelings, defensiveness, and some shreds of exasperation. Blanche gets to do much less yet in her one brief scene—only to apologize for being wealthy. She did not ask for her mink coat, she just found it one day in her closet: "It keeps the cold out, but it stops my father from reaching out and holding me." She never gets to take it off during her short visit to her sister's, and we do not come to see the person under the mink. Phyllis Newman does nicely by what little of Blanche sticks out of her coat, but you cannot make a character out of that.

The other four do make a good deal out of their admittedly much better parts. Jonathan Silverman has the stiffest assignment—portraying Eugene, whom Matthew Broderick has appropriated almost as much as Yul Brynner the King of Siam. He seems like a good actor, but whether on orders or not, whether consciously or otherwise, he does such a bang-up Broderick impersonation that it eats up his identity and performance. Jason Alexander, however, is terrific as

Photograph by Martha Swope.

> "…Linda Lavin lets you see her feelings as if at the bottom of a pond, allows you to follow them from repression to expression…"

Stanley, a fellow so driven he will not allow eight suicide attempts to stand in his way of becoming a comedy writer, about which he likes everything except the writing. Should a Platonic idea of doggedness exist, it must look, sound, and act exactly like this Stanley.

If John Randolph has ever given an unsatisfactory performance, I am unaware of it. As Ben, he gets miracle mileage out of that bluff yet cranky overgrown-baby face and voice of his. He has a way of beaming grouchily or growling beamishly, utterly comfortable in the contradictions that are Ben. He makes the ordinary seem mysterious, which is surely as good as the reverse. Over the years, I have been up and down on Linda Lavin, but her Kate cannot be faulted or bettered. An actress who has often courted, indeed espoused, excess, she is here a model of eloquent restraint. She lets you see her feelings as if at the bottom of a pond and, better yet, allows you to follow their path from repression to expression. And what the surface of a pond can do with reflections of sun and clouds, her face and voice can shimmeringly match.

Gene Saks, a clever director who sometimes misplaces his cleverness, keeps it well in hand here. His work shows aplomb without overinsistence, and though the early scenes would defy anyone's direction, as soon as the play wakes up, he sees to it that it rise and shine. David Mitchell's set is not equal to this fine designer's best, but appropriate enough; Joseph G. Aulisi's costumes and Tharon Musser's lighting are unostentatiously correct. If all of the foregoing does not sound like a fervent recommendation, neither is it meant as a deterrent.

JON JORY'S RECENTLY DEFUNCT HUMANA Festival of Louisville, Kentucky, started as a promising source of new drama. But the plays it elicited soon began to imitate one another, or to be run through some sort of homogenizer, until you could spot, and smell, one of them a mile off. Their hallmarks were a defiant parochialism, deliberate disheveledness of language, and the cataloguing of folksy oddities that seemed like collections of actors' exercises with which to impress directors of regional theaters.

Mary Gallagher's **How to Say Goodbye,** a hit of the last Humana Festival, is from that mold. The locale is Cleveland, and the theme the role reversal between Marty and Casey, a young couple who discover their charming son, Con, to be afflicted with an incurable wasting disease. Happy-go-lucky, ineffectual Marty becomes a responsible father; loving, hardworking Casey can't stand it and escapes to a new life in California. The slow breakup of the marriage is framed with sessions among Casey and her two best friends during her brief return, as Con is about to undergo a serious operation.

The language of the play is slatternly, full of phrases such as "you guys," "I mean," "you would not believe," "this great, neat little kid," "oh yeah, sure, well. . . ." After you hear a woman say to two others, "Guys, guys, come on, you guys" followed closely by "But he's just such a nice guy, you guys," you wonder whether you're being guyed. In a not unvaliant cast, Cheryl McFadden (Casey) and Jason Ruggiero (Con) are especially good, but God! Really! You know—this sort of thing just won't do. ■

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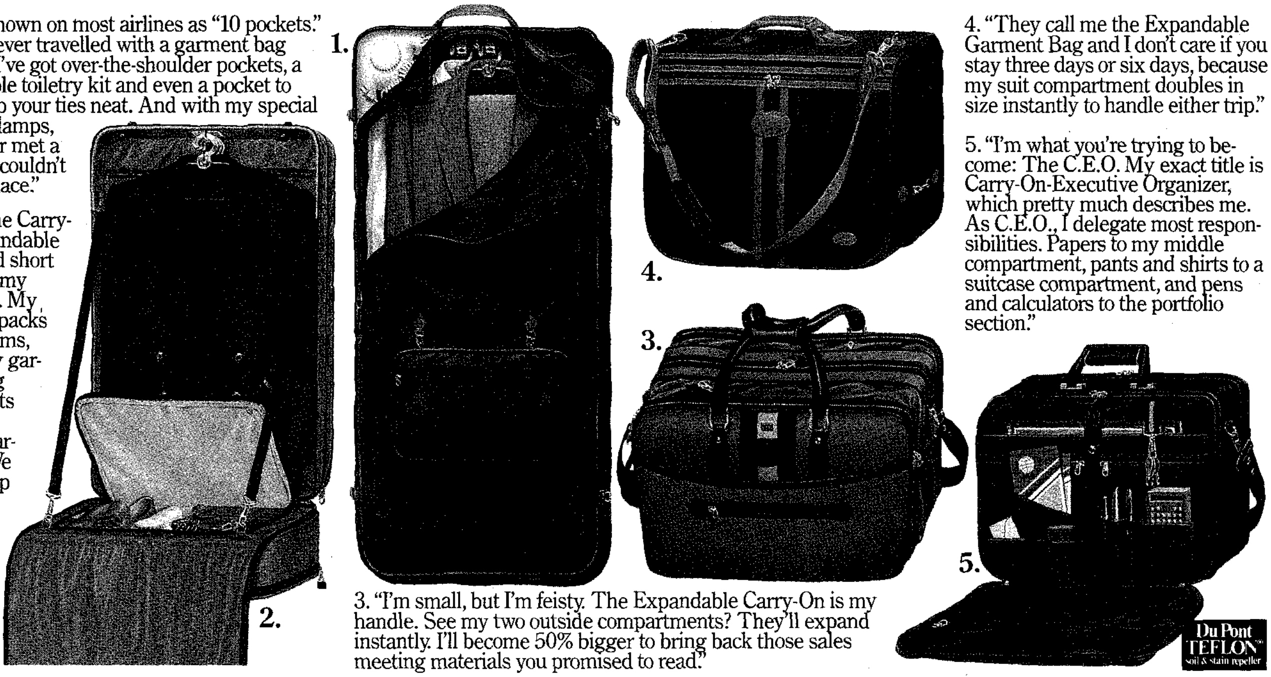

4. "They call me the Expandable Garment Bag and I don't care if you stay three days or six days, because my suit compartment doubles in size instantly to handle either trip."

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SALES & BARGAINS

BY LEONORE FLEISCHER

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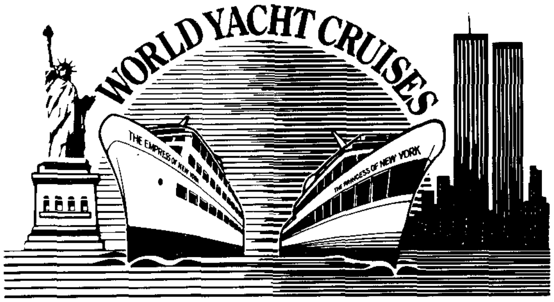
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LONG AGO AND FAR AWAY

HERE ARE WONDERFUL EXOTIC ITEMS AT discounts off wholesale prices. Chinese hand-knotted silk rugs: 2-by-4-ft. dragon patterned, was $450, now $120; 3-by-5-ft. landscape, was $700, now $225. Oriental-pattern 200-lines 3-by-5-ft. rug, was $3,000, now $750. One-of-a-kind jewelry: 32-in.-long necklace of turquoise, black jade, and silver, was $120, now $72; metal collars made by Thai tribes, were $24, now $14; antique charms, were $10–$24, now $5–$15; Ch'ing-dynasty breastplate with coral and turquoise pendants, was $1,800, now $1,000; earrings, some antique, were $10–$90, now $6–$54. Chinese antique porcelains: sake cup, was $4, now $2.80; celadon platter with landscape, was $480, now $340; Famille Rose oil lamp, was $300, now $210; Double Happiness wedding jar, was $130, now $90. Late-eighteenth-century Thai gilded-bronze Buddha, was $8,000, now $4,500. Also, Fu dogs, carved-wood panels, bronzes, New Guinea tribal masks, and more. M.C., V., checks accepted; all sales final. *Leekan Designs, 512 Broadway, near Spring St., sixth floor (226-7226); Mon.–Fri. 11 a.m.–7 p.m. and Sat. and Sun. till 6 p.m.; 12/10–23 only.*

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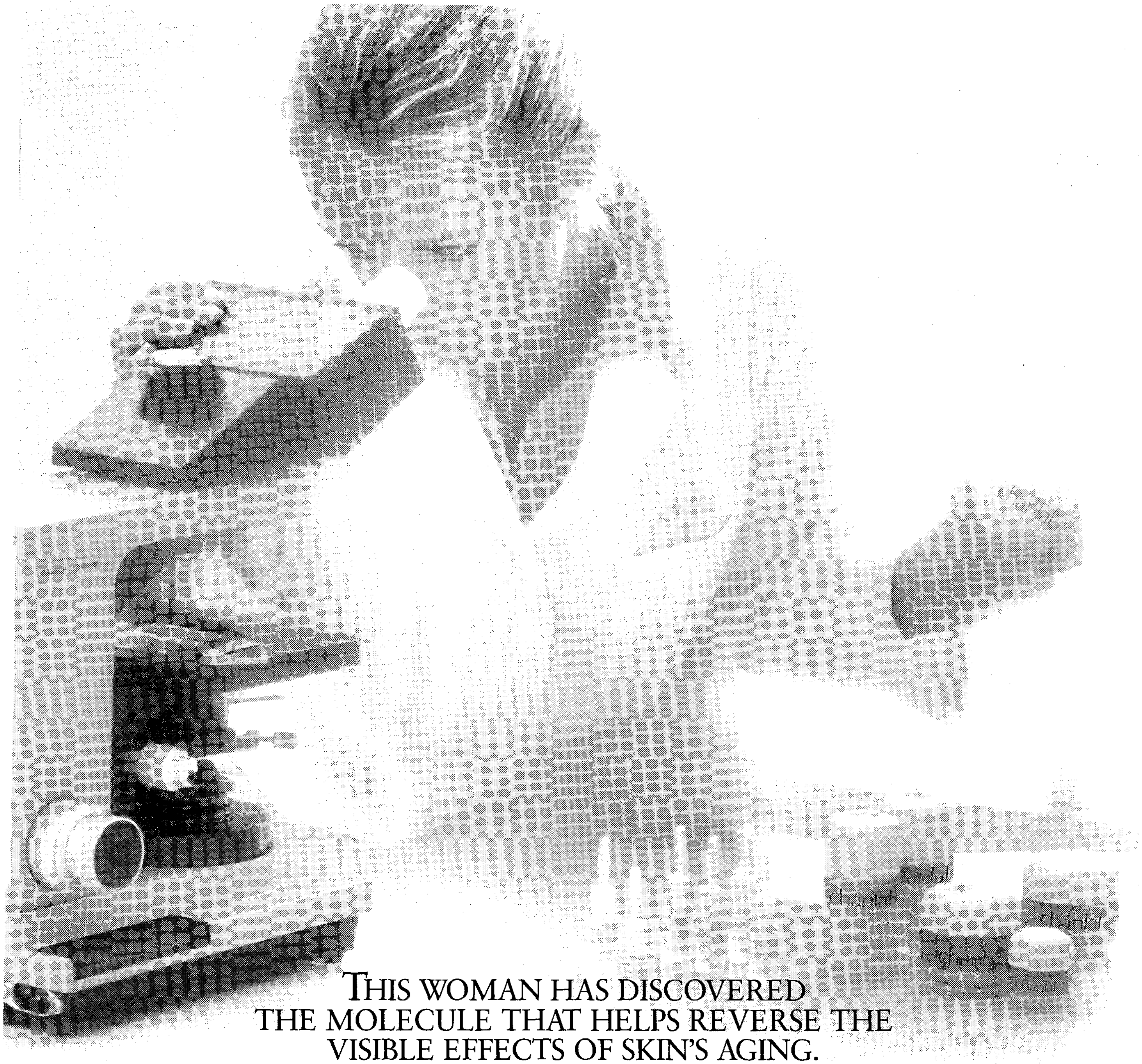

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A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 10

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru Dec. 16: *Half Life.* #2—Thru Dec. 11: *Porky Pig in Hollywood.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Dec. 8–11: After Stonewall: *Cathedral; Devotions; My Friend; Queerdom; Commercial for Murder;* other films. Dec. 12–13: *Blood Simple; F/X.* Dec. 14: *The Earrings of Madame de . . . ; Liebelei.* Dec. 15: *Variety* (1925); *Potemkin.* Dec. 16: Edgar G. Ulmer: *The Strange Woman; Strange Illusion; Detour.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Mother Teresa.* #2—*My Beautiful Laundrette.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Color of Money.* #2—*Blue Velvet.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *True Stories.*

7. **MOVIELAND 8TH STREET—8th St. E. of University Pl.** 477-6600. #1—*Something Wild.* #2—*An American Tail.* #3—*Modern Girls.*

8. **THEATRE 80—St. Mark's Pl. W. of First Ave.** 254-7400. Dec. 10: *Morocco; Dishonored.* Dec. 11: *Holiday Inn; Second Chorus.* Dec. 12–14: *Christmas in Connecticut; It's a Wonderful Life.* Dec. 15: *A Day in the Country; La Marseillaise.* Dec. 16: *Heaven Can Wait* (1943); *Leave Her to Heaven.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Dec. 10–11: *The Brother From Another Planet; Last Night at the Alamo.* Dec. 12–13: *The Year of Living Dangerously; Witness.* Dec. 14–16: *The 400 Blows; Jules and Jim.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*'Round Midnight.* #2—Thru Dec. 11: *Solarbabies.* Opening Dec. 12: *Crimes of the Heart.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*A Room With a View.* #2—*Down by Law.* #3—*Peggy Sue Got Married.* #4—*She's Gotta Have It.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*The Name of the Rose.* #2—*Soul Man; Song of the South.* #3—*Heartbreak Ridge.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *52 Pick-up.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *The Color of Money.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. Thru Dec. 11: *Something Wild.* Opening Dec. 12: *Crimes of the Heart.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—Thru Dec. 11: *"Crocodile" Dundee.* Opening Dec. 12: *Three Amigos.* #2 & #3—*Star Trek IV: The Voyage Home.* #3—Opening Dec. 12: *The Golden Child.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Jumpin' Jack Flash.* #2—*The Wraith.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *An American Tail.* Closed Dec. 9–11.

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1 & #2—*Star Trek IV: The Voyage Home.* #2—Opening Dec. 12: *The Golden Child.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Streets of Gold.* #2—*She's Gotta Have It.* #3—*Peggy Sue Got Married.* #4—*Blue Velvet.* #5—*Modern Girls.* #6—*Something Wild.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *The Color of Money.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *"Crocodile" Dundee.* **EMBASSY 3**—*Soul Man.* **EMBASSY 4**—*Stand By Me.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Firewalker.* #2—*Heartbreak Ridge.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Song of the South.* Closed Dec. 9 & 16.

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Dec. 11: *Weekend Warriors.* Opening Dec. 12: *Three Amigos.* #2—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *Class of Nuke 'em High.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *Song of the South.*

42. **ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. *Nutcracker: The Motion Picture.*

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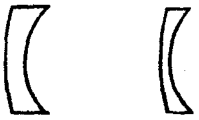

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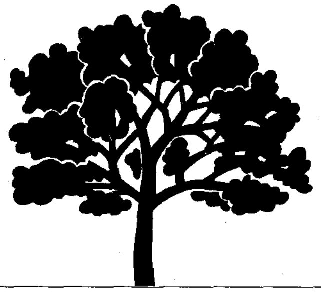

MOVIES

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Song of the South.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Mosquito Coast.*

46. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

47. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Place of Weeping.*

48. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *"Crocodile" Dundee.*

49. PLAZA—58th St. E. of Madison Ave. 355-3320. *'Round Midnight.*

50. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Decline of the American Empire.*

51. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Blue Velvet.*

52. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1 & #2—*Heartbreak Ridge.* #2—Opening Dec. 12: *Crimes of the Heart.*

53. BARONET—Third Ave. at 59th St. 355-1663. Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Where Are the Children?* **CORONET**—*The Color of Money.*

54. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Marlene.*

55. CINEMA I—Third Ave. at 60th St. 753-6022. *The Mission.* **CINEMA II**—753-0774. *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Dec. 11: *52 Pick-up.* Opening Dec. 12: *Three Amigos.* #2—*Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *True Stories.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*An American Tail.* #2—*Soul Man.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Rouge Baiser.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Children of a Lesser God.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Dec. 11: *Rebel.* Opening Dec. 12: *Three Amigos.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *"Crocodile" Dundee.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1 & #2—*Star Trek IV: The Voyage Home.* #2—Opening Dec. 12: *The Golden Child.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Firewalker.* #2—*Heartbreak Ridge.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Children of a Lesser God.* Subtitled first show Sat.–Sun.

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Sacrifice.* #2—*Down by Law.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ménage.* #2—*Tangos: The Exile of Gardel.*

83. REGENCY—B'way nr. 67th St. 724-3700. Dec. 9–10: *The Fallen Idol; Hobson's Choice.* Dec. 11: *The Private Life of Don Juan; Forever Yours.* Dec. 12–13: *Richard III.* Dec. 14–15: *Christmas in Connecticut; Meet John Doe.* Dec. 16–17: *Life Begins at Eight-Thirty; The Man Who Came to Dinner.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Color of Money.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2 & #5—*Star Trek IV: The Voyage Home.* #3—Thru Dec. 11: *Peggy Sue Got Married.* Opening Dec. 12: *Crimes of the Heart.* #4—Thru Dec. 11: *Something Wild.* Opening Dec. 12: *Three Amigos.* #5—Opening Dec. 12: *The Golden Child.* #6—*Soul Man.*

86. THALIA—95th St. W. of B'way. 222-3370. Dec. 10: *Broken Blossoms; Abraham Lincoln.* Dec. 11: *Ride the Whirlwind; The Shooting.* Dec. 12–13: *Blade Runner; A Clockwork Orange.* Dec. 14: *M; The Threepenny Opera.* Dec. 15: *The Girl Hunters; He Walked by Night; Trapped.* Dec. 16: *Diabolique; The Wages of Fear.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*True Stories.* #2—*Blue Velvet.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Stand By Me; Song of the South.* #2—*An American Tail.* #3—*Tough Guys.* #4—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *Class of Nuke 'em High.*

89. MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—*Heartbreak Ridge.* #2—*The Color of Money.* #3—Thru Dec. 11: *Soul Man.* Opening Dec. 12: *The Golden Child.* #4—*An American Tail.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Firewalker.* #2—*Song of the South.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5200. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m. & 3:30, Mon.–Fri. at 1:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed. & Fri. at 4:30, Sat.–Sun. at 10:30 a.m. & 1:30; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30 & 4:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718) 784-4742. Adm. $4; video only, $2. Electronic Performance: Dec. 12–13, 6:30–7:30: Video/Dance Collaborations (1984–86) by James Byrne. Clara Talks!: Talkies with Clara Bow: Dec. 12 at 7:30: *Love Among the Millionaires* (1930), and *Paramount on Parade* (1930); Dec. 13 at 7:30: *Call Her Savage* (1932), and *Hoopla* (1933).

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718) 638-5000. Adm. $3; members and senior citizens $2; students $1; museum adm. extra. Movies of the Machine Age. Dec. 14 at 3: *Betty Boop's Crazy Inventions* (1933), dir. Dave Fleischer, and *Gold Diggers of 1933* (1933), numbers staged by Busby Berkeley.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Dec. 10 at 7:30: *Tiger Bay* (1959), dir. J. Lee Thompson, with John and Hayley Mills.

CINEMA AND SOCIETY: AN ASIAN TRILOGY—NYU Tisch School of the Arts, 721 Broadway, at Waverly Pl., Lower Concourse Theatre #006. 925-8685 (Asian CineVision). Free. Dec. 12–14: Films from China, Japan, and the Philippines. Dec. 12 at 6: *Once a Moth* (Philippines, 1977), dir. Lupita Aquino-Kashiwahara; at 8: *As We Were* (Philippines, 1976), dir. Eddie Romero. Dec. 13 at noon: (See Dec. 12 at 6); at 2: *River Without Buoys* (China, 1983), dir. Wu Tianming; at 4: *Sacrificed Youth* (China, 1985), dir. Zhang Nuan Xin. Dec. 14 at noon: (See Dec. 12 at 8); at 2: (See Dec. 12 at 6); at 4: *Diary of a Shinjuku Thief* (Japan, 1969), dir. Nagisa Oshima; at 6: *Something Like Yoshiwara* (Japan, 1981), dir. Yoshimitsu Morita. Panel discussions in **Lecture Hall #108:** Dec. 14 at 2: China; at 3: Japan; at 4: Philippines.

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5. Dec. 12 at 8: Films (1964–86) by Joyce Wieland; Wieland present. Dec. 13 at 8 (benefit; reservations nec.): *Cocksucker Blues* by Robert Frank. Dec. 14 at 8: New Filmmakers Showcase.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free. Dec. 9–10 at 12:30, 3:15, 6 & 8:45: *La Lune dans le caniveau* (France, 1983), dir. Jean-Jacques Beineix. Dec. 16–17 at 12:30, 3:15, 6 & 8:45: *Le Choix des armes* (France, 1981), dir. Alain Corneau.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. The Endangered Documentary and Other Species. Dec. 12 at 7:30: *Holy Terror* by Victoria Schultz, and *A Matter of Choice* by Pat Matriciara; Schultz present.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Feb. 22: Return of Guerrilla Television: A TVTV Retrospective.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $4. Tokyo on Film. Dec. 12 at 6:30: Film-related lecture; 7:30: *Stray Dog* (Japan, 1949), dir. Akira Kurosawa, with Toshiro Mifune.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, thru Dec. 20, free: Tue.–Sat. at 1: *Intellectual Properties* by John Adams; at 2: *Gary Seven* by Peter Reich, and *O Panama* by Burt Barr and James Benning; 3:15: Selections from *The Eleventh Hour* on Britain's Channel Four. Dec. 13 at 8:30 (adm. $5): *Greed: Pay to Play* by Bette Gordon, and *Cinderella* by Ericka Beckman.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program; filmmakers present. Dec. 12 at 8: West Germany Retrospective: *Kaldolan* (1970–71) by Dore O, and *Hotel* (1976) by Heinz Emigholz. Dec. 13 at 8: Films (1976–86) by Fred Worden.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Jan. 3: Carnegie Hall: The Radio and Television Concerts; seminar (adm. $5; members $4): Dec. 10 at 5:30 (Isaac Stern, others). Thru Jan. 31: BBC Television: Fifty Years.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Feb. 10: Video: Recent Acquisitions. **Titus Theater 1:** Dec. 11 at 2:30 & 6: A History of Camera Movement: *The Old Mill* (1937), dir. Wilfred Jackson, and *You Only Live Once* (1937), dir. Fritz Lang. Thru Feb. 17: British Film: Traditions—"Melodramatics." Dec. 12 at 2:30: *The Lady Vanishes* (Great Britain, 1938), dir. Alfred Hitchcock; at 6: *Odd Man Out* (Great Britain, 1947), dir. Carol Reed. Dec. 13 at 2: *The Upturned Glass* (Great Britain, 1947), dir. Lawrence Huntington; at 5: *Corridor of Mirrors* (Great Britain, 1948), dir. Terence Young. Dec. 15 at 2:30: *The Arsenal Stadium Mystery* (Great Britain, 1939), dir. Thorold Dickinson; at 6: *They Drive by Night* (Great Britain, 1938), dir. Arthur Woods. Dec. 16 at 2:30: *Poison Pen* (Great Britain, 1939), dir. Paul Stein; at 6: *The Nursemaid Who Disappeared* (Great Britain, 1939), dir. Arthur Woods. **Titus Theater 2:** Dec. 11 at 3 & 6:30: What's Happening?: *Beyond Sorrow, Beyond Pain* (1983), dir. Agneta Elers-Jarleman. Dec. 12–Jan. 5: Homage to the Cinémathèque Française. Dec. 12 at 3: *Le Brasier Ardent* (France, 1923), dir. Alexandre Volkoff and Ivan Mosjoukine; 6:30: *L'Hirondelle et la Mésange* (France, 1984), dir. André Antoine. Dec. 13 at 2:30: *Les Films de Lumière 1895–1898,* compiled by Vincent Pinel, and *Le Métro* (France, 1934), dir. Georges Franju and Henri Langlois; 5:30: (See Dec. 12 at 3). Dec. 14 at 2:30: Primitifs: *Don Quichotte* (France, 1903), dir. Lucien Nonguet, *Werther* (France, 1910), dir. Henri Pouctal, *Madame Sans-Gêne* (France, 1911), dir. Henri Desfontaines and André Calmettes, *La Dame aux Camélias* (France, 1911), dir. André Calmettes, and a Georges Méliès film; 5:30: (See Dec. 12 at 6:30). Dec. 15 at 3: (See Dec. 13 at 2:30); 6:30: Cineprobe: *Living in the World,* Parts I–IV (1984–85), dir. Joe Gibbons; Gibbons present. Dec. 16 at 3: (See Dec. 14 at 2:30); 6:30: *La Vie de Notre Seigneur Jésus-Christ* (France, 1913), dir. Maurice-André Maître.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Dec. 9–10 at 7:30: Double feature: *Breathless* (France, 1959), dir. Jean-Luc Godard (Dec. 9 at 7:30; Dec. 10 at 9:20), and *Détective* (France, 1985), dir. Godard (Dec. 9 at 9:20; Dec. 10 at 7:30). Dec. 11 at 8: *A Composer's Notes: Philip Glass and the Making of an Opera* (1986), dir. Michael Blackwood; Blackwood present. Dec. 12 at 8 & 10:15, Dec. 13 at 8, Dec. 14 at 3, 5, & 7, Dec. 15 at 8: *Mother Teresa* (1985), dir. Ann and Jeanette Petrie; Dec. 12 at 8 & 10:15: guest speaker; Dec. 13 at 8: filmmakers present; Dec. 15 at 8: guest speaker. Dec. 16–17 at 8: *The Red and the Black* (France, 1954), dir. Claude Autant-Lara.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Dec. 13 at 1:30: *Any Which Way You Can* (1980), dir. Buddy Van Horn, with Clint Eastwood.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 11 at noon: Six American Families: *The Kennedys of Albuquerque* (1976), dir. Bill Jersey. Dec. 16 at noon: Surrealism and Cinema: *Un Chien Andalou* (France, 1928) and *L'Age d'Or* (France, 1930), both by Luis Buñuel and Salvador Dali; 2:30: *Los Olvidados* (Mexico, 1950), dir. Buñuel.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; senior citizens and students $4. Dec. 9–11 at 10: *Plenty* (1985), dir. Fred Schepisi, with Meryl Streep; Dec. 9–11 at 6 & 8; Beg. Dec. 12, Fri.–Sun. at 4:30: *Sudden Fear* (1952), dir. David Miller, with Joan Crawford. Opening Dec. 12: Tue.–Sun. at 7 & 9:30: *Typhoon Club* (Japan, 1985), dir. Shinji Somai. Public

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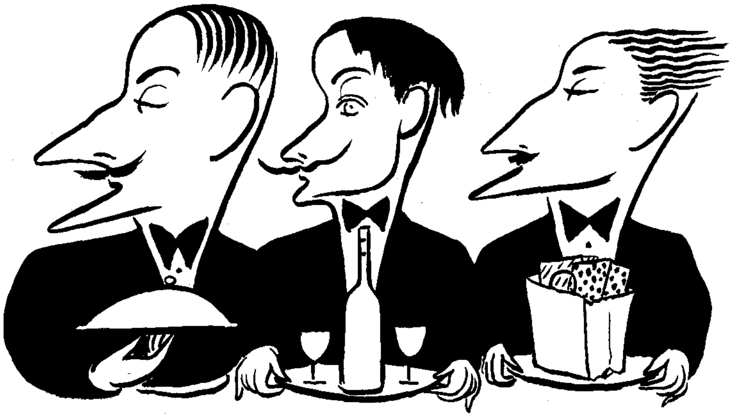

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QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. American Visions. Dec. 13 at 2: *Interregnum* (1960) by Charles and Altina Carey.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Dec. 14 at 1:30: *Innocence and Experience* (1972) and *Prophet* (1972), both by Aram Boyjian; Boyjian present.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. Thru Dec. 21: Meredith Monk: Silver Lake With Dolmen Music: installation featuring Monk's recording *Dolmen Music* (1980). Thru Jan. 18: *Ohio at Giverny* (1983), a video installation by Mary Lucier.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Heartbreak Ridge.* #2—*Star Trek IV.* #3—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *The Golden Child.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Star Trek IV.* #2—*Song of the South.* #3—*Soul Man.* #4—Thru Dec. 11: *Modern Girls.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Star Trek IV.* #2—Thru Dec. 11: *Peggy Sue Got Married.* Beg. Dec. 12: *The Golden Child.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—Thru Dec. 11: *"Crocodile" Dundee.* Beg. Dec. 12: *Three Amigos.* #2—*Heartbreak Ridge.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Dec. 11: *Soul Man.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—Thru Dec. 11: *Weekend Warriors; Firewalker.* Beg. Dec. 12: *The Patriot.* #2—*Heartbreak Ridge.* #3—*An American Tail.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*The Color of Money.* #2—*Weekend Warriors.* #3—*Firewalker.* #4—Thru Dec. 11: *Modern Girls.* Beg. Dec. 12: *Three Amigos.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*"Crocodile" Dundee.* #2—*Heartbreak Ridge.* #3—*An American Tail.* #4—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *Three Amigos.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*An American Tail.* #2—Thru Dec. 11: *A Room With a View.* Beg. Dec. 12: *The Golden Child.* #3—*Peggy Sue Got Married.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *Three Amigos.* #2—*Firewalker.* #3—*Heartbreak Ridge.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*Firewalker.* #3 & #4—*Heartbreak Ridge.* #5 & #6—*Star Trek IV: The Voyage Home.* #6—Beg. Dec. 12: *Three Amigos.* #7—*Jumpin' Jack Flash.* #8—*Soul Man.* #9—*Weekend Warriors.* #10—Thru Dec. 11: *Stand By Me; Nutcracker.* Beg. Dec. 12: *Crimes of the Heart.* #11—*An American Tail; Modern Girls.* #12—*Song of the South; Rebel.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Dec. 11: *Modern Girls.* Beg. Dec. 12: *Three Amigos.* #2—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *Class of Nuke 'em High.* #3—*Something Wild; Song of the South.* #4—*Peggy Sue Got Married.* #5—*Stand By Me; Nutcracker.* #6—*The Color of Money.* #7—*Firewalker.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Dec. 11: *Tough Guys.* #2—Thru Dec. 11: *Blue Velvet.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*"Crocodile" Dundee.* #2—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Three Amigos.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*An American Tail.* #2—*"Crocodile" Dundee.* #3—*Stand By Me.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—Thru Dec. 11: *Firewalker; Song of the South.* Beg. Dec. 12: *Three Amigos.* #2—*"Crocodile" Dundee.* #3—Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *The Patriot.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Dec. 11: *Peggy Sue Got Married.*

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Star Trek IV.* #2—*An American Tail;* Thru Dec. 11: *Weekend Warriors;* Beg. Dec. 12: *The Patriot.* #3—*Heartbreak Ridge.* #4—*Soul Man.* #5—Thru Dec. 11: *"Crocodile" Dundee.* Beg. Dec. 12: *The Golden Child.*

211. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*An American Tail.* #2—*Soul Man.* #3—*Children of a Lesser God.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Star Trek IV.* #2—*An American Tail.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Star Trek IV.* #2—*An American Tail.* #3—*Something Wild.*

215. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Firewalker.* #2—*Modern Girls.* #3—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *Streets of Gold.* #4—*Peggy Sue Got Married.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Dec. 11: *Modern Girls.* Beg. Dec. 12: *Three Amigos.* #2—*Weekend Warriors; An American Tail.* #3—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *The Golden Child.* #4—*Star Trek IV.* #5—*Soul Man.* #6—Thru Dec. 11: *Song of the South; Firewalker.* Beg. Dec. 12: Russian films.

217. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Dec. 11: *Peggy Sue Got Married.* #2—Thru Dec. 11: *Soul Man; Something Wild.* Beg. Dec. 12: *Three Amigos.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*An American Tail.* #2—*Soul Man.* #3—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *The Golden Child.* #4—*Heartbreak Ridge.* #5—*Star Trek IV.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *The Golden Child.* #2—*Star Trek IV.* #3—*Song of the South.* #4—*Soul Man.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Boy Who Could Fly.* #2—*Nutcracker; Modern Girls.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1 & #4—*Heartbreak Ridge.* #2—*Firewalker.* #3—Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *Three Amigos.* #5—*Peggy Sue Got Married.*

222. WALKER—18th Ave. at 64th St. 232-4500. #1—*Soul Man.* #2—*Song of the South.* #3—*Weekend Warriors.* #4—*Heartbreak Ridge.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—*Soul Man.* #2—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *Heartbreak Ridge.* #3—*Firewalker.* #4—*"Crocodile" Dundee.* #5—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *Class of Nuke 'em High.* #6—*Modern Girls.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—Thru Dec. 11: *Peggy Sue Got Married.* #2—*Heartbreak Ridge.* #3—*The Color of Money.* #4—Thru Dec. 11: *Rebel.* #1 & #4—Beg. Dec. 12: *Three Amigos.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*An American Tail.* #2 & #3—*Heartbreak Ridge.* #4—Thru Dec. 11: *Children of a Lesser God.* Beg. Dec. 12: *Three Amigos.* #5—*The Color of Money.* #6—Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Crimes of the Heart.* #7—*Song of the South.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Star Trek IV.* #2—*An American Tail.*

306. FLUSHING—PARSONS—591-8555. #1—Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Three Amigos.* #2—*Song of the South.* #3—*An American Tail.* #4—*Star Trek IV.*

307. FLUSHING—UA QUARTET—359-6777. #1—*Firewalker.* #2—Thru Dec. 11: *Soul Man.* #3—*Song of the South.* #4—Thru Dec. 11: *Weekend Warriors.* #2 & #4—Beg. Dec. 12: *The Golden Child.*

308. FLUSHING—UTOPIA—454-2323. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

309. FOREST HILLS—CINEMART—261-2244. #1—*A Room With a View.* #2—Thru Dec. 11: *Jumpin' Jack Flash.* Beg. Dec. 12 (tent.): *Soul Man.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—Thru Dec. 11: *Modern Girls.* #2—Thru Dec. 11: *Rebel.* #1 & #2—Beg. Dec. 12: *Three Amigos.* #3—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Crimes of the Heart.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*Song of the South.* #2—*Something Wild.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *"Crocodile" Dundee.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Heartbreak Ridge.* #2—*Firewalker.* #3—*Peggy Sue Got Married.* #4—Thru Dec. 11: *Weekend Warriors.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—Thru Dec. 11: *Soul Man.* #2—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *The Patriot.* #3—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *Three Amigos.* #4—Thru Dec. 11: *An American Tail; Modern Girls.* #5—*The Color of Money.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Peggy Sue Got Married.* #2—Thru Dec. 11: *Nutcracker.* Beg. Dec. 12: *The Golden Child.*

316. JACKSON HEIGHTS—COLONY—478-6777. #1—*An American Tail.* #2—*Star Trek IV.*

317. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Heartbreak Ridge.* #2—*Firewalker.* #3—*Soul Man.*

318. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—Thru Dec. 11: *Tough Guys.* Beg. Dec. 12: *The Golden Child.* #2—*"Crocodile" Dundee.*

319. OZONE PARK—CROSSBAY—848-1738. #1—*Heartbreak Ridge.* #2—*Firewalker.*

320. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*Soul Man.* #2—*Jumpin' Jack Flash.* #3—*Eye of the Tiger.*

321. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

322. SUNNYSIDE—CENTER—784-3050. #1—Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *Three Amigos.* #2—Thru Dec. 11: *Stand By Me.* Beg. Dec. 12: *The Golden Child.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Song of the South.* #2—Thru Dec. 11: *Firewalker.*

401. NEW DORP—HYLAN—351-6601. #1—*Star Trek IV.* #2—Thru Dec. 11: *Soul Man.*

402. NEW DORP—LANE—351-2110. Thru Dec. 11: *Stand By Me.* Beg. Dec. 12: *Three Amigos.*

403. NEW DORP—RAE—979-0444. #1—*Heartbreak Ridge.* #2—*"Crocodile" Dundee.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Children of a Lesser God.* #2—*An American Tail; Modern Girls.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Star Trek IV.* #2—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Heartbreak Ridge.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Peggy Sue Got Married.* #2—Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *Three Amigos.*

501. BELLMORE—MOVIES—783-7200. Thru Dec. 11: *Something Wild.* Beg. Dec. 12 (tent.): *Children of a Lesser God.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Heartbreak Ridge.* #2—Thru Dec. 11: *Modern Girls.* Beg. Dec. 12: *Three Amigos.* #3—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *The Patriot.* #4—*Firewalker.*

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504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*"Crocodile" Dundee.* #2—*Soul Man.* #3—*Stand By Me.* #4—*The Color of Money.* #5—Thru Dec. 11: *Song of the South.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1 & #2—*Star Trek IV.* #3—Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *The Golden Child.* #4—*Peggy Sue Got Married.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *The Golden Child.*

507. HEWLETT—RKO—791-6768. Thru Dec. 11: *52 Pick-up.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *Three Amigos.* #2—Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *The Patriot.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Heartbreak Ridge.* #2—*Star Trek IV.* #3—Thru Dec. 11: *Tough Guys.* Beg. Dec. 12: *The Golden Child.* #4—*"Crocodile" Dundee.* #5—Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *Crimes of the Heart.* #6—*An American Tail.* #7—Thru Dec. 11: *Children of a Lesser God.*

510. LAWRENCE—RKO—371-0203. #1—Thru Dec. 11: *An American Tail.* Beg. Dec. 12: *The Golden Child.* #2—*Heartbreak Ridge.* #3—*Star Trek IV.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*Children of a Lesser God.* #2—Thru Dec. 11: *Stand By Me.* Beg. Dec. 12 (tent.): *The Color of Money.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*An American Tail.* #4—*Soul Man.* #5—Thru Dec. 11: *Peggy Sue Got Married.* Beg. Dec. 12: *Crimes of the Heart.* #6—*Star Trek IV.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Dec. 11: *Song of the South.* Beg. Dec. 12 (tent.): *The Color of Money.*

514. LYNBROOK—LYNBROOK—593-1033. #1—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *Three Amigos.* #2—*Peggy Sue Got Married.* #3—*Something Wild.* #4—*Song of the South.*

515. MALVERNE—TWIN—599-6966. #1—*Children of a Lesser God.* #2—Thru Dec. 11: *Tough Guys.* Beg. Dec. 12 (tent.): *The Color of Money.*

516. MANHASSET—MANHASSET—627-7887. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.* #3—Thru Dec. 11: *Modern Girls.* Beg. Dec. 12: *Crimes of the Heart.*

517. MASSAPEQUA—PEQUA—799-6464. *Star Trek IV.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Firewalker.* #2—Thru Dec. 11: *Modern Girls.* Beg. Dec. 12 (tent.): *An American Tail.* #3—*Heartbreak Ridge.* #4—*Song of the South.* #5—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *The Patriot.* #6—*"Crocodile" Dundee.* #7—*The Color of Money.* #8—Thru Dec. 11: *Soul Man.* #9—Thru Dec. 11: *Peggy Sue Got Married.* #8 & #9—Beg. Dec. 12: *The Golden Child.*

519. MERRICK—TWIN—546-1270. #1—*Peggy Sue Got Married.* #2—Thru Dec. 11: *Firewalker; An American Tail.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru Dec. 11: *An American Tail.* Beg. Dec. 12: *Three Amigos.* #2—*Something Wild.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—*Children of a Lesser God.* #2—Thru Dec. 11: *Soul Man.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Stand By Me.* #2—Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Three Amigos.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Heartbreak Ridge.* #2—*Children of a Lesser God.* #3—Thru Dec. 11: *An American Tail.* Beg. Dec. 12: *Three Amigos.* #4—*Soul Man.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *"Crocodile" Dundee.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color of Money.* #2—*Firewalker.*

526. ROSLYN—ROSLYN—621-8488. #1—*Something Wild.* #2—*Stand By Me.*

527. SYOSSET—SYOSSET—921-5810. #1—*Streets of Gold.* #2—*Peggy Sue Got Married.* #3—*Rebel.*

528. SYOSSET—UA CINEMA 150—364-0700. *The Color of Money.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—*Children of a Lesser God.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Song of the South; Weekend Warriors.* #2—Thru Dec. 11: *Stand By Me; Nutcracker.* Beg. Dec. 12: *Crimes of the Heart.* #3 & #4—*Heartbreak Ridge.* #5—*The Color of Money.* #6—*She's Gotta Have It.* #7—*Soul Man.* #8 & #9—*Star Trek IV.* #9—Beg. Dec. 12: *Three Amigos.* #10—*Firewalker.* #11—*An American Tail.* #12—*"Crocodile" Dundee.*

531. WANTAGH—RKO—781-6969. Thru Dec. 11: *52 Pick-up.*

532. WESTBURY—DRIVE-IN—334-3400. #1—*Heartbreak Ridge.* #2—*Star Trek IV.* #3—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *Three Amigos.*

533. WESTBURY—WESTBURY—333-1911. #1—*The Color of Money.* #2—*Song of the South.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1 & #2—*Heartbreak Ridge.* #3—Thru Dec. 11: *Song of the South.*

601. BABYLON—SOUTH BAY—587-7676. #1—*An American Tail.* #2—*The Color of Money.* #3—Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *The Golden Child.*

602. BAY SHORE—CINEMA—665-1722. Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *Three Amigos.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1 & #2—*Star Trek IV.* #2—Beg. Dec. 12: *Three Amigos.* #3—*The Color of Money.* #4—*Soul Man.* #5—*Weekend Warriors; Nutcracker.* #6—*Stand By Me.* #7—*Firewalker.* #8—*Song of the South; Rebel.* #9—*"Crocodile" Dundee.* #10 & #11—*Heartbreak Ridge.* #12—*An American Tail.*

608. COMMACK—MULTIPLEX—462-6953. #1—*An American Tail.* #2—*Firewalker; Nutcracker.* #3 & #4—*Heartbreak Ridge.* #5—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Crimes of the Heart.* #6—*"Crocodile" Dundee.* #7 & #8—*Star Trek IV: The Voyage Home.* #8—Beg. Dec. 12: *Three Amigos.* #9—*Soul Man.* #10—*Song of the South; Stand By Me.*

609. COMMACK—RKO—499-4545. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

610. CORAM—PINE—698-6442. #1—*Modern Girls.* #2—*"Crocodile" Dundee.* #3—*Peggy Sue Got Married.* #4—*Soul Man.* #5—Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Three Amigos.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1 & #2—*Star Trek IV: The Voyage Home.* #3 & #4—*Heartbreak Ridge.* #5—Thru Dec. 11: *Peggy Sue Got Married.* #2 & #5—Beg. Dec. 12: *Three Amigos.* #6—Thru Dec. 11: *Song of the South.* #4 & #6—Beg. Dec. 12: *The Golden Child.* #7—*"Crocodile" Dundee.* #8—*Firewalker.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Soul Man.* #2—*The Color of Money.* #3—*Peggy Sue Got Married.* #4—Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *The Golden Child.* #5—Thru Dec. 11: *Modern Girls; Nutcracker.* Beg. Dec. 12: *Crimes of the Heart.*

613. ELWOOD—ELWOOD—499-7800. #1—*An American Tail.* Beg. Dec. 12: *The Golden Child.* #2—*Stand By Me.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Star Trek IV.* #2—Thru Dec. 11: *An American Tail.* Beg. Dec. 12: *Three Amigos.* #3—*The Color of Money.* #4—*"Crocodile" Dundee.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Song of the South.*

618. ISLIP—ISLIP—581-5200. #1—*Heartbreak Ridge.* #2—*An American Tail.* #3—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *The Golden Child.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Children of a Lesser God.*

621. LINDENHURST—LINDENHURST—888-5400. Thru Dec. 11: *Top Gun.* Beg. Dec. 12: *Stand By Me.*

622. MATTITUCK—MATTITUCK—298-4405. #1—*Heartbreak Ridge.* #2—*Star Trek IV.* #3—*The Color of Money.* #4—*Children of a Lesser God.* #5—*"Crocodile" Dundee.*

624. NORTHPORT—NORTHPORT—261-8600. Thru Dec. 11: *Stand By Me.* Beg. Dec. 12: *Tough Guys.*

625. OAKDALE—OAKDALE—589-8118. Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *Stand By Me.*

626. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—Thru Dec. 11: *Rebel.* #2—Thru Dec. 11: *Modern Girls; Nutcracker.* #1 & #2—Beg. Dec. 12: *The Golden Child.* #3—*Peggy Sue Got Married.* #4—*"Crocodile" Dundee.* #5—*An American Tail.* #6—Thru Dec. 11: *Firewalker.* #7 & #8—*Heartbreak Ridge.* #9 & #13—*Star Trek IV.* #10—*The Color of Money.* #11—Thru Dec. 11: *Weekend Warriors.* #6 & #11—Beg. Dec. 12: *Three Amigos.* #12—Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *Class of Nuke 'em High.*

627. PATCHOGUE—TRIPLEX—475-0601. #1—*Stand By Me.* #2—*Tough Guys.* #3—*Top Gun.*

628. PORT JEFFERSON—MINI EAST—928-6555. *An American Tail.* **WEST—***Heartbreak Ridge.*

629. RIVERHEAD—SUFFOLK—727-3133. Thru Dec. 11: *Firewalker.*

631. SAG HARBOR—SAG HARBOR—725-0010. Thru Dec. 11: *Clockwise.* Beg. Dec. 12: *Police.*

632. SAYVILLE—SAYVILLE—589-0232. #1—*Star Trek IV.* #2—*The Color of Money.* #3—Thru Dec. 11: *"Crocodile" Dundee; An American Tail.* Beg. Dec. 12: *Three Amigos.*

634. SMITHTOWN—SMITHTOWN—265-1551. Beg. Dec. 12: *Three Amigos.*

635. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*An American Tail.* Beg. Dec. 12: *The Golden Child.* #2—*Star Trek IV.* #3—*"Crocodile" Dundee.*

636. STONY BROOK—LOEWS—751-2300. #1—*Star Trek IV.* #2—*An American Tail.* #3—*"Crocodile" Dundee.*

637. WEST ISLIP—TWIN—669-2626. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

638. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru Dec. 11: *Stand By Me; An American Tail.* Beg. Dec. 12: *The Golden Child.* #2—*Star Trek IV.*

639. WESTHAMPTON—WESTHAMPTON—288-1500. Beg. Dec. 12: *Three Amigos.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *The Golden Child.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru Dec. 11: *Rebel.* #2—Thru Dec. 11: *Firewalker.* #1 & #2—Beg. Dec. 12: *Crimes of the Heart.* #3—Thru Dec. 11: *52 Pick-up.* Beg. Dec. 12: *The Patriot.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *Three Amigos.* #2—*Peggy Sue Got Married.*

704. HARRISON—CINEMA—835-9800. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Dec. 11: *Soul Man; Nutcracker.* Beg. Dec. 12: *The Golden Child.* #2—*"Crocodile" Dundee.* #3—*Song of the South.* #4—*Heartbreak Ridge.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Heartbreak Ridge.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Color of Money.* #2—*Peggy Sue Got Married.* #3—Thru Dec. 11: *Soul Man.* #4—Thru Dec. 11: *Song of the South.* #3 & #4—Beg. Dec. 12: *Three Amigos.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Stand By Me.* #2—*An American Tail.* #3—*Song of the South.* #4—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Three Amigos.* #5—*Peggy Sue Got Married.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Dec. 11: *Jumpin' Jack Flash.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *The Golden Child.* #2—*Soul Man.*

711. NEW ROCHELLE—TOWN—632-9700. *Star Trek IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*Heartbreak Ridge.* #2 & #3—Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Peggy Sue Got Married.* #2—*Modern Girls.* #3—*Song of the South.* #4—Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Three Amigos.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Star Trek IV.* #2—*An American Tail.* #3—Thru Dec. 11: *"Crocodile" Dundee.* Beg. Dec. 12: *The Golden Child.* #4—*Heartbreak Ridge.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Dec. 11: *Stand By Me.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

717. RYE—RYE RIDGE—939-8177. #1—Thru Dec. 11: *An American Tail.* Beg. Dec. 12: *The Golden Child.* #2—*"Crocodile" Dundee.*

718. SCARSDALE—FINE ARTS—723-6699. *Ménage.*

719. SCARSDALE—PLAZA—725-0078. *Stand By Me.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*An American Tail.* #2—*Star Trek IV.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Star Trek IV.* #2—*Heartbreak Ridge.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

722. YONKERS—MOVIELAND—793-0002. #1—*An American Tail.* #2—*Modern Girls.* #3—Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Three Amigos.* #4—*"Crocodile" Dundee.* #5—*Song of the South.* #6—Thru Dec. 11: *Children of a Lesser God.* Beg. Dec. 12: *The Golden Child.*

723. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—Thru Dec. 11: *Modern Girls.* #2—Thru Dec. 11: *Song of the South.* #1 & #2—Beg. Dec. 12: *Crimes of the Heart.* #3—Thru Dec. 11: *Firewalker.* #4—Thru Dec. 11: *Rebel.* #3 & #4—Beg. Dec. 12: *Three Amigos.* #5—*Peggy Sue Got Married.* #6—*Soul Man.* #7—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *The Patriot.*

724. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*The Color of Money.* #2—Thru Dec. 11: *Children of a Lesser God.* Beg. Dec. 12: *"Crocodile" Dundee.*

Rockland County

752. NANUET—MALL—623-6336. *Song of the South.*

753. NANUET—ROUTE 59—623-3355. Thru Dec. 11: *Rebel.* Beg. Dec. 12: *Crimes of the Heart.*

754. NANUET—RKO MOVIES—623-0211. #1—*An American Tail.* #2—*Peggy Sue Got Married.* #3—*Firewalker.* #4—*Soul Man.* #5—*Heartbreak Ridge.*

755. NEW CITY—TOWN—634-5100. #1—*"Crocodile" Dundee.* #2—Thru Dec. 11: *An American Tail.* Beg. Dec. 12: *The Golden Child.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Soul Man.* #2—Thru Dec. 11: *Song of the South; Weekend Warriors.* Beg. Dec. 12: *The Patriot.*

757. NYACK—CINEMA EAST—358-6631. *Star Trek IV.*

759. PEARL RIVER—CENTRAL—735-2530. #1—Thru Dec. 11: *"Crocodile" Dundee.* #2—Thru Dec. 11: *An American Tail.* #1 & #2—Beg. Dec. 12: *The Golden Child.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Dec. 11: *Stand By Me.* Beg. Dec. 12: *"Crocodile" Dundee.*

761. SPRING VALLEY—CINEMA 45—352-1445. Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Three Amigos.*

762. SPRING VALLEY—PIX—425-6902. #1—*"Crocodile" Dundee.* #2—*Star Trek IV.*

763. STONY POINT—9 W CINEMA—942-0303. *Song of the South.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Dec. 11: *Peggy Sue Got Married.* Beg. Dec. 12: *Stand By Me.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*An American Tail.* #2—Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *Three Amigos.*

801. DANBURY—CINE—743-2200. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—Thru Dec. 11: *Solarbabies.*

802. DANBURY—CINEMA—748-2923. #1—*Star Trek IV.* #2—*Song of the South.*

803. DANBURY—PALACE—748-7496. #1—*Heartbreak Ridge.* #2—*Peggy Sue Got Married.* #3—Thru Dec. 11: *Modern Girls.* Beg. Dec. 12: *The Golden Child.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Heartbreak Ridge.* #2—*Song of the South.*

806. FAIRFIELD—COUNTY—334-1411. *Soul Man.*

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807. GREENWICH—CINEMA—869-6030. #1—*An American Tail.* #2—Thru Dec. 11: *Every Time We Say Goodbye.* Beg. Dec. 12: *Three Amigos.*

808. GREENWICH—PLAZA—869-4030. #1—*Song of the South.* #2—*Children of a Lesser God.* #3—Thru Dec. 11: *The Boy Who Could Fly.* Beg. Dec. 12: *Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—Thru Dec. 11: *Peggy Sue Got Married.* Beg. Dec. 12 (tent.): *Crimes of the Heart.* #2—*Star Trek IV.*

810. NORWALK—CINEMA—838-4504. #1—*Soul Man.* #2—*Heartbreak Ridge.*

811. NORWALK—NORWALK—866-9202. *Firewalker.*

812. RIDGEFIELD—CINEMA—438-3338. *Song of the South.*

813. SOUTH NORWALK—SONO—866-9202. Dec. 9–11: *Malcolm.* Dec. 12–15: *My American Cousin.* Dec. 16–18: *On Valentine's Day.*

814. SPRINGDALE—STATE—325-0250. Thru Dec. 11: *Stand By Me; Soul Man.*

815. STAMFORD—AVON—324-9205. #1—*Heartbreak Ridge.* #2—Thru Dec. 11: *Firewalker.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*Peggy Sue Got Married.* #3—Thru Dec. 11: *Solarbabies.* Beg. Dec. 12: *The Golden Child.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Star Trek IV.* #2—*The Color of Money.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.* #3—Thru Dec. 11: *Peggy Sue Got Married.* Beg. Dec. 12: *The Golden Child.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru Dec. 11: *An American Tail.* Beg. Dec. 12: *Three Amigos.* #2—*"Crocodile" Dundee.* #3—227-9619. *Star Trek IV.* #4—226-6666. *The Color of Money.*

820. WESTPORT—POST—227-0500. Thru Dec. 11: *Peggy Sue Got Married.* Beg. Dec. 12: *The Golden Child.*

821. WILTON—CINEMA—762-5678. *Song of the South.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Heartbreak Ridge.* #2—Thru Dec. 11: *Soul Man.* Beg. Dec. 12: *The Golden Child.* #3—*An American Tail.* #4—Thru Dec. 11: *Firewalker.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Star Trek IV.* #2—Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *The Golden Child.*

902. JERSEY CITY—STATE—653-5200. #1—Thru Dec. 11: *Firewalker.* Beg. Dec. 12: *Three Amigos.* #2—*Heartbreak Ridge.* #3—*Soul Man.*

903. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Song of the South.* #2—*Firewalker.* #3—*Peggy Sue Got Married.* #4—*Soul Man.*

904. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.* #3—*Heartbreak Ridge.* #4—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Three Amigos.* #5—*An American Tail.* #6—Thru Dec. 11: *Something Wild.* Beg. Dec. 12: *Crimes of the Heart.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jumpin' Jack Flash.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Weekend Warriors.* #2—*Soul Man.*

914. LIVINGSTON—COLONY—992-0800. Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *Three Amigos.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *"Crocodile" Dundee.*

916. MILLBURN—RKO—376-0800. #1—*Peggy Sue Got Married.* #2—*An American Tail.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Star Trek IV.* #2—*An American Tail.* #3—*The Color of Money.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Song of the South.* #2—*Heartbreak Ridge.* #3—*Firewalker.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Song of the South.* #2—Thru Dec. 11: *The Color of Money.* Beg. Dec. 12: *Three Amigos.* #3—*Star Trek IV.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—Thru Dec. 11: *Jumpin' Jack Flash.* Beg. Dec. 12: *Three Amigos.* #2—Thru Dec. 11: *Peggy Sue Got Married.* #3—Thru Dec. 11: *Rebel.* #2 & #3—Beg. Dec. 12: *Crimes of the Heart.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Dec. 11: *"Crocodile" Dundee.* Beg. Dec. 12: *The Golden Child.* #2—*Children of a Lesser God.* #3—Thru Dec. 11: *Soul Man.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Dec. 9: *Stand By Me.*

931. CRANFORD—RKO—276-9120. #1—*"Crocodile" Dundee.* #2—*An American Tail.*

932. ELIZABETH—ELMORA—352-3483. *Stand By Me.*

933. LINDEN—QUAD—925-9787. #1—*Peggy Sue Got Married.* #2—*An American Tail.* #3—*Top Gun.* #4—Thru Dec. 11: *Firewalker; Song of the South.* Beg. Dec. 12: *Three Amigos.*

934. UNION—FIVE POINTS—964-3466. #1—*Heartbreak Ridge.* #2—*Song of the South.*

936. UNION—RKO—686-4373. #1—*The Color of Money.* #2—*Star Trek IV.*

937. WESTFIELD—RIALTO—232-1288. #1—*Firewalker.* #2—*Peggy Sue Got Married.* #3—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *The Patriot.*

938. WESTFIELD—TWIN—654-4720. #1—*Song of the South.* #2—Thru Dec. 11: *Something Wild.* #3—Thru Dec. 11: *Children of a Lesser God.* Beg. Dec. 12: *Three Amigos.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—*Star Trek IV.* #2—Beg. Dec. 12 (tent.): *Three Amigos.*

951. CLOSTER—CLOSTER—768-8800. Thru Dec. 11: *Song of the South.* Beg. Dec. 12: *The Golden Child.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Firewalker.* #2—*An American Tail.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

953. EMERSON—TOWN—261-1000. #1—*Star Trek IV.* #2—*Peggy Sue Got Married.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Dec. 11: *Weekend Warriors.* Beg. Dec. 12: *The Patriot.* #2—*Song of the South.*

955. FAIRVIEW—TWIN—941-2424. #1—*Star Trek IV.* #2—*Heartbreak Ridge.*

957. FORT LEE—SHARON—224-0202. Thru Dec. 11: *"Crocodile" Dundee.* Beg. Dec. 12: *Three Amigos.*

958. OAKLAND—TWIN—337-4478. #1—*Peggy Sue Got Married.* #2—*Heartbreak Ridge.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *Song of the South.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1 & #6—*Star Trek IV.* #2—*Solarbabies; Rebel.* #3—*The Wraith.* #4—Thru Dec. 11: *Nutcracker; Modern Girls.* Beg. Dec. 12: *The Golden Child.* #5—*An American Tail.* #7—*Firewalker.* #8—*The Color of Money.* #9—*Stand By Me.* #10—*"Crocodile" Dundee.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Peggy Sue Got Married.* #2—*Soul Man.* #3—*Heartbreak Ridge.*

964. RAMSEY—CINEMA—825-2090. *Song of the South.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Dec. 11: *Children of a Lesser God.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1 & #2—*Star Trek IV.* #2—*Nutcracker.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Dec. 11: *Soul Man; Song of the South.* #2—Thru Dec. 11: *Peggy Sue Got Married.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Tough Guys.* #2—*Top Gun.* #3—*She's Gotta Have It.* #4—Thru Dec. 11: *Something Wild.* #5—*Song of the South.* #6—Thru Dec. 11: *Weekend Warriors.*

971. WESTWOOD—PASCACK— 664-3200. #1—Thru Dec. 11: *Song of the South.* #2—Thru Dec. 11: *Weekend Warriors.* #1 & #2—Beg. Dec. 12: *Three Amigos.* #3—Thru Dec. 11: *Rebel.* Beg. Dec. 12: *The Patriot.* #4—*The Color of Money.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN AMERICAN TAIL—(1 hr. 18 min., '86) This animated feature in the "classical" Disney style of 30 years ago, produced by Steven Spielberg (among others) and directed by Don Bluth, tells the story of Fievel Mousekewitz, a Russian Jewish mouse who immigrates to America in the 1880s with his family, hoping to escape the cats and find peace. Fievel falls overboard during the voyage and arrives in a bottle. After an encounter with a friendly French pigeon building the Statue of Liberty, he falls in with genially raffish mouse companions, all the while searching for his parents and avoiding the New World cats, who turn out to be just as oppressive as the Old World ones. The painstakingly drawn animation is a pleasure to watch, but despite its unusual subject, the movie is neither fresh nor courageous. The word "Jewish" never appears, though much of the tone of the material (including the music) is an obvious imitation of such Broadway favorites as *Fiddler on the Roof*. The filmmakers have softened the immigrant story to the point of making it cloying. A sweet, tame movie. With the voices of Madeline Kahn, Christopher Plummer, and Dom DeLuise. (Dec. 1, 1986) G. **7, 31, 62, 88, 89, 106, 110, 111, 113, 204, 210, 211, 212, 214, 216, 218, 304, 305, 306, 314, 316, 404, 509, 510, 512, 518, 519, 520, 523, 530, 601, 606, 608, 613, 616, 618, 626, 628, 632, 635, 636, 638, 708, 714, 717, 720, 722, 754, 755, 759, 800, 807, 819, 900, 904, 916, 917, 931, 933, 952, 962**

BETTY BLUE—(2 hr., '86) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty is too much for an uptight society to handle. She goes crazy, but it's our fault. The movie embraces all the good, free, generous pleasures—it argues for volatility as a mood—yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **55**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 51, 87, 201**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **64, 80, 211, 304, 404, 501, 509, 511, 515, 521, 523, 529, 609, 619, 622, 637, 722, 724, 808, 921, 938, 966**

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler*, 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross*. The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (Oct. 27, 1986) R. **5, 22, 34, 53, 84, 89, 107, 200, 202, 220, 302, 304, 308, 310, 314, 405, 504, 506, 511, 512, 513, 515, 518, 525, 528, 530, 533, 601, 606, 608, 612, 616, 618, 622, 626, 632, 707, 708, 721, 724, 761, 801, 817, 819, 904, 917, 919, 936, 952, 962, 967, 971**

CRIMES OF THE HEART—(1 hr. 45 min., '86) Reviewed in this issue. PG-13. **10, 24, 52, 85, 113, 304, 310, 509, 512, 516, 530, 608, 612, 702, 723, 753, 808, 809, 904, 920**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Dir. Peter Faiman. PG-13. **25, 36, 48, 66, 85, 104, 110, 113, 202, 204, 205, 210, 300, 301, 308, 312, 318, 403, 504, 509, 512, 516, 518, 524, 530, 603, 606, 608, 610, 611, 616, 622, 626, 632, 635, 636, 700, 705, 714, 716, 717, 722, 724, 755, 759, 760, 762, 801, 816, 818, 819, 904, 915, 921, 931, 957, 962**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min., '86) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs as seducers, and they complain of the trials they've gone through—the conversational ploys, the search for the clitoris, the interminable wait for female response! At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They are just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand may be setting up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. With Rémy Girard, Pierre Curzi, Dominique Michel, and Dorothée Berryman. (Nov. 24, 1986) R. **50**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 81**

52 PICK-UP—(1 hr. 47 min., '86) Another example of the flourishing new Los Angeles-eats-dirt genre. Life there, we are told, is nasty, brutish, and short. Starring Roy Scheider as a blackmailed businessman, Ann-Margret as his wife, and John Glover as an extraordinarily repulsive pornographer-killer. Based on an Elmore Leonard scuzz novel. Recommended to those who enjoy squalor and hopelessness. Dir. John Frankenheimer. (Dec. 8, 1986) R. **21, 60, 507, 531, 702**

FIREWALKER—(1 hr. 44 min., '86) The comic adventures of two soldiers of fortune, played by Chuck Norris and Lou Gossett, and the owner of a map leading to Aztec treasure. With Melody Anderson, Will Sampson, Sonny Landham, and John Rhys-Davies. Screenplay by Robert Gosnell. Dir. J. Lee Thompson. PG. **37, 68, 91, 100, 106, 107, 112, 113, 200, 205, 215, 216, 218, 219, 221, 300, 307, 313, 314, 317, 319, 400, 503, 508, 518, 519, 525, 530, 602, 606, 608, 611, 626, 629, 702, 703, 710, 723, 754, 811, 815, 900, 902, 903, 918, 933, 937, 952, 962**

THE GOLDEN CHILD—(est.: 1 hr. 35 min., '86) Eddie Murphy stars as a Los Angeles social worker searching for a child from Tibet with magical powers who has been kidnapped. With Charlottte Lewis and Charles Dance. Written by Dennis Feldman. Dir. Michael Ritchie. PG-13. **25, 32, 67, 85, 89, 100, 103, 111,**

210, 216, 218, 219, 307, 315, 318, 322, 505, 506, 509, 510, 518, 601, 611, 612, 613, 618, 626, 635, 638, 701, 705, 710, 714, 717, 722, 755, 759, 803, 816, 818, 820, 900, 901, 921, 951, 962

HALF LIFE—(1 hr. 26 min., '85) An Australian documentary investigating the 1954 American atomic-bomb test in the South Pacific that contaminated the Marshall Islands and was responsible for illness and death among the islands' inhabitants. The film presents evidence that the islanders were intended as guinea pigs to test the long-term effects of fallout. Written and directed by Dennis O'Rourke. **1**

HEARTBREAK RIDGE—(2 hr. 8 min., '86) Clint Eastwood stars as a Marine Corps sergeant, a decorated veteran of the Korean War, who molds his men into fighting soldiers despite bureaucratic obstacles. With Marsha Mason as his ex-wife. Written by James Carabatsos. Dir. Eastwood. R. **20, 37, 52, 68, 89, 100, 104, 106, 110, 112, 113, 210, 218, 221, 222, 300, 302, 304, 313, 317, 319, 403, 405, 503, 509, 510, 518, 523, 530, 532, 600, 606, 608, 611, 618, 622, 626, 628, 705, 706, 712, 714, 721, 754, 803, 805, 810, 815, 900, 902, 904, 918, 934, 955, 958, 963**

★ **MARLENE**—(1 hr. 36 min., '84) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment a few years ago with the understanding that he would not be able to photograph her, but in the course of recording some interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. This intelligent woman is taken in by the myth of her own hardness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **54**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82, 718**

THE MISSION—(2 hr. 6 min., '86) A high-minded folly from the same team that made *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. Powerful music by Ennio Morricone. (Nov. 10, 1986) PG. **55**

MODERN GIRLS—(1 hr. 22 min., '86) A romantic comedy about three young women in Los Angeles who, bored with their nine-to-five jobs, seek excitement in rock clubs. With Cynthia Gibb, Virginia Madsen, Clayton Rohner, and Daphne Zuniga. Screenplay by Laurie Craig; story by Craig and Anita Rosenberg. Dir. Jerry Kramer. PG-13. **7, 33, 101, 107, 113, 200, 215, 216, 220, 300, 310, 314, 404, 503, 516, 518, 610, 612, 626, 713, 722, 723, 803, 962**

THE MOSQUITO COAST—(1 hr. 36 min., '86) A depressing folly about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness,* his earlier collaboration with Harrison Ford. Co-starring Helen Mirren (wasted as Allie's adoring wife), River Phoenix, and André Gregory, as a missionary in the jungle who becomes Allie's rival. (Dec. 1, 1986) PG. **45**

MOTHER TERESA—(1 hr. 23 min., '86) A documentary portrait of the Nobel Peace Prize-winner. Filmmakers Ann and Jeanette Petrie followed Mother Teresa for five years to trouble spots throughout the world: war-torn Beirut, famine-stricken Africa, and the ghettos of Calcutta and the South Bronx. **4**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4**

NUTCRACKER: THE MOTION PICTURE—(1 hr. 29 min., '86) Filmed version of the classic ballet set to music by Peter Ilyich Tchaikovsky. Choreography by Kent Stowell. Performed by the Pacific Northwest Ballet and the London Symphony Orchestra; conducted by Sir Charles Mackerras. Production designed by Maurice Sendak. Dir. Carroll Ballard. G. **42, 113, 200, 220, 315, 530, 606, 608, 612, 626, 705, 962, 967**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 45 min., '86) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960, when she was a senior. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20, 1986) PG-13. **11, 33, 60, 85, 103, 111, 200, 206, 215, 217, 221, 302, 313, 315, 500, 505, 506, 512, 514, 518, 519, 527, 529, 609, 610, 611, 612, 626, 637, 703, 707, 708, 713, 721, 723, 754, 764, 803, 809, 816, 818, 820, 903, 916, 920, 933, 937, 952, 953, 958, 963, 967, 968**

PLACE OF WEEPING—(1 hr. 26 min., '86) A South African film about the murder of a black farm worker by his white boss and the subsequent cover-up. With James Whyle, Gcini Mhlophe, Charles Comyn, and Norman Coombes. Written and directed by Darrell Roodt. PG. **47**

PORKY PIG IN HOLLYWOOD—(1 hr. 56 min., compiled '86) Sixteen classic black-and-white cartoons (1936–43) from the Warner Bros. animation studio, presented in newly struck prints from the original negatives. The cartoons, most of which star Porky Pig, are directed by the studio's masters (Tex Avery, Friz Freleng, Bob Clampett, Frank Tashlin, and Chuck Jones), and have been languishing in archives since color animation became the standard. **1**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 111, 309**

ROUGE BAISER—(1 hr. 50 min., '86) In French, Eng. subtitles. In Paris in 1952, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **63**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. With Lonette McKee and Sandra Reaves-Phillips in singing roles. (Oct. 13, 1986) R. **10, 49**

THE SACRIFICE—(2 hr. 25 min., '86) In Swedish, Eng. subtitles. A pseudo-masterpiece saved from absurdity by the astounding cinematography of Sven Nykvist. A self-hating intellectual (Erland Josephson), longing for spiritual commitment, dreams of a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. The movie was written and directed by the Russian émigré Andrei Tarkovsky and shot in Sweden on what looks like the same island of lost souls that Bergman used as a setting some years ago. In this desolate but beautiful place, a few people gather in a house and stew in their own juice. *The Sacrifice* offers Bergmanesque torment without his redeeming theatrical fire, and a Chekhovian house party without any real players. In Tarkovsky's view, the modern world has been destroyed by its lack of spirituality. Yet even if we reject his view, the constantly moving camera conveys a yearning for harmony with the eternal more palpably than the deepest organ tones. With Susan Fleetwood. (Nov. 3, 1986) PG. **81**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. (Aug. 18, 1986) R. **11, 33, 530, 969**

★ **SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goofoffs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. The punk background is both sordid and exhilarating. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **46**

SOMETHING WILD—(1 hr. 56 min., '86) Jonathan Demme's new movie begins as an aggressively contempo screwball comedy and ends up as . . . a mess, perhaps. Jeff Daniels is a repressed Wall Street type with a larcenous streak. He gets picked up by a downtown girl (Melanie Griffith) who calls herself Lulu and wears black clothes and a helmet of black hair in the style of Louise Brooks. Soon they are tooling around New Jersey and having kinky sex in motel rooms. The movie should be a lot more fun than it is. The screenplay, by E. Max Frye, is half conventional slapstick, half perverse comedy, and entirely bald. And the leading players lack the authority of stars. Daniels, playing the kind of fool who can't take a swallow of scotch without gagging, isn't graceful enough to make haplessness into a comic style. Melanie Griffith is initially charming, but when she takes off her black wig and reveals that she is really Audrey, a small-town rebel, she seems lost. And Demme's direction veers all over the place. Ray Liotta, who shows up as Audrey's ex-con husband, is so frightening he seems to have stepped out of another movie. (Nov. 10, 1986) R. **7, 24, 33, 53, 85, 200, 214, 217, 304, 306, 311, 501, 514, 520, 522, 526, 610, 713, 722, 904, 938, 969**

SOUL MAN—(1 hr. 41 min., '86) A wealthy white college student whose parents won't pay his tuition to Harvard Law School tries to get a minority scholarship. With C. Thomas Howell, Rae Dawn Chong, Arye Gross, James Sikking, Leslie Nielsen, and James Earl Jones. Written by Carol Black. Dir. Steve Miner. PG-13. **20, 36, 62, 85, 89, 101, 105, 113, 205, 210, 211, 216, 217, 218, 219, 222, 300, 307, 309, 314, 317, 320, 322, 401, 500, 504, 509, 512, 518, 521, 523, 530, 601, 606, 608, 610, 612, 701, 705, 707, 710, 723, 754, 756, 800, 806, 810, 814, 900, 902, 903, 911, 921, 963, 968**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy with body functions, the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **36, 88, 113, 200, 204, 322, 402, 504, 511, 522, 526, 530, 606, 608, 613, 621, 624, 625, 627, 638, 708, 715, 719, 760, 764, 814, 930, 932, 962**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min., '86) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. Apparently out of pique, Earth is being destroyed by an alien probe. It seems man has hunted into extinction the humpback whale, the creatures that the aliens conversed with millions of years ago on an earlier visit; now the aliens are taking their revenge. The crew of the USS *Enterprise* journeys back to the last year of the species's life—1986—in order to bring some of the whales back to the twenty-third century. They land in San Francisco, where they mesh oddly with the city. Spock looks like a California cultist, but Kirk, just by being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **25, 32, 67, 85, 100, 101, 103, 113, 210, 212, 214, 216, 218, 219, 301, 305, 306, 316, 401, 405, 505, 509, 510, 512, 516, 517, 530, 532, 603, 606, 608, 611, 616, 622, 626, 632, 635, 636, 638, 700, 711, 714, 716, 720, 721, 757, 762, 802, 809, 817, 818, 819, 901, 904, 917, 919, 936, 950, 953, 955, 962, 967**

TANGOS: THE EXILE OF GARDEL—(2 hr. 5 min., '85) In French and Spanish, Eng. subtitles. A group of Argentinian performers exiled in Paris after the 1976 coup try to stage a musical based on the tangos of Carlos Gardel. With Philippe Léotard, Marina Vlady, Marie Laforet, and Miguel Angel Sola. Music by Astor Piazzolla. Dir. Fernando E. Solanas. **82**

THREE AMIGOS—(1 hr. 43 min., '86) In this comedy set in the 1920s, three heroes of the silent screen (Steve Martin, Chevy Chase, and Martin Short) defend a Mexican village from evil outlaws. Screenplay by Martin, Lorne Michaels, and Randy Newman. Dir. John Landis. PG. **25, 39, 60, 65, 85, 104, 107, 110, 112, 113, 200, 202, 205, 216, 217, 221, 302, 302, 304, 306, 310, 310, 314, 322, 402, 500, 503, 508, 514, 520, 522, 523, 530, 532, 602, 606, 608, 610, 611, 611, 616, 626, 626, 632, 634, 639, 703, 707, 707, 708, 713, 722, 723, 723, 761, 800, 807, 819, 902, 904, 914, 919, 920, 933, 938, 950, 957, 971**

TRUE STORIES—(1 hr. 35 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. (Oct. 20, 1986) PG. **6, 61, 87**

REVIVALS

BLOOD SIMPLE—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, the amazing debut feature by the Coen brothers—Joel Coen directed and brother Ethan produced, and together they wrote the script. A sex-driven crime story like those of James M. Cain, the film has a deliberate, slightly hokey, up-from-horror-films style. The crazy double crosses and misunderstandings concern a bored near-slut (Frances McDormand), the not-too-bright stud bartender she convinces to run away with her (John Getz), her husband (Dan Hedaya), and the vicious detective (M. Emmet Walsh) her husband hires. **2**

A CLOCKWORK ORANGE—(2 hr. 17 min., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst. Based on Anthony Burgess's novel, the movie has neither the verbal richness of Burgess's language nor the human values inherent in the story. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. **86**

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. **9**

M—(1 hr. 30 min., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **86**

THE MAN WHO CAME TO DINNER—(1 hr. 52 min., '41) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about self-made legends (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring have been softened by time, but this remains an enjoyable farce of a midwestern household invaded and overturned by the crazed denizens of New York stage and society. With Bette Davis. Dir. William Keighley. **83**

MOROCCO—(1 hr. 30 min., '30) The most romantic and best of the Sternberg-Dietrich collaborations, this shows off Marlene as (what else?) a mesmerizingly sexy nightclub singer; she slouches onstage in top hat and tails and silences a female heckler by kissing her on the mouth. In the audience is legionnaire Gary Cooper, who, this early in his career, had a languid, intense sensuality to match Dietrich's. Her fate in this tragic romance is prefigured by her famous line, "There is a foreign legion of women too." Divine. **8**

POTEMKIN—(1 hr. 10 min., '25) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has unique power. Concerning a revolt on a czarist battleship in 1905, the movie features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the standard Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **2**

RICHARD III—(2 hr. 38 min., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked spider of a king in this version (which he directed) of Shakespeare's play. His grotesque performance is spellbinding, but the supporting cast, which includes John Gielgud as the Duke of Clarence and Claire Bloom as Lady Anne, is pale by comparison. **83**

SONG OF THE SOUTH—(1 hr. 34 min., '46) The classic Walt Disney film, based on Joel Chandler Harris's *Uncle Remus*, combines live action and animation. The score includes the Oscar-winning song "Zip-a-Dee-Doo-Dah." With Lucile Watson, Ruth Warrick, Hattie McDaniel, Bobby Driscoll, and James Baskett, as Uncle Remus. G. **20, 38, 40, 43, 88, 91, 101, 113, 200, 205, 216, 219, 221, 222, 304, 306, 307, 311, 400, 504, 505, 508, 513, 514, 518, 530, 533, 600, 606, 608, 611, 612, 617, 625, 626, 705, 707, 708, 713, 722, 723, 752, 756, 763, 802, 805, 808, 812, 821, 901, 903, 914, 918, 919, 933, 934, 938, 951, 954, 961, 964, 968, 969, 971**

WITNESS—(1 hr. 52 min., '85) A Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. The cop is amused by the Amish, who are exhaustingly virtuous, but he's also amused at himself for liking them so much. The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Kelly McGillis is the young Amish widow the detective falls in love with. Dir. Peter Weir. **9**

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BROADWAY

Previews and Openings

Friday, December 12

WILD HONEY—Ian McKellen stars as a roguish schoolmaster in Michael Frayn's play, adapted from Chekhov's *Platonov,* a comedy of unrequited love taking place during one hot summer in 19th-century Russia; directed by Christopher Morahan. With Kathryn Walker, Kate Burton, Jim Cattrall, and Franklin Cover. Previews start December 12 prior to a 12/18 opening; $25 thru $42.50. **Virginia Theatre,** 245 West 52nd Street (977-9370). All major credit cards.

Monday, December 15

JACKIE MASON—"THE WORLD ACCORDING TO ME"—Jackie Mason opens in his one-man show as one of the world's most famous stand-up comedians. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $15–$28.50. Previews start 12/15 prior to a 12/22 opening. **Brooks Atkinson Theatre,** 256 W. 47th St. (245-3430). 2 hr. All major credit cards.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50. Thru 1/3. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. ●

BROADWAY BOUND—Jonathan Silverman, Phyllis Newman, Linda Lavin, Philip Sterling, Jason Alexander, and John Randolph in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and with his brother Stanley is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role (thru Dec.), and is more than welcome. **Shubert,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit (Karen Morrow takes over the Swit role on 12/9), Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars of a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE FRONT PAGE—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters; directed by Jerry Zaks. Featured in the cast are Ronn Carroll, Ed Lauter, Beverly May, Deirdre O'Connor, Jeff Weiss, and Trey Wilson. Tues. thru Thurs. at 8 p.m., Sat. at 2, Sun. at 7:30 p.m., $25; Fri. and Sat. at 8 p.m., Sun. at 2 p.m., $30; thru 1/4. **Vivian Beaumont,** 150 West 65th Street (239-6277). All major credit cards. 2 hr. 40 min. **IRLS**

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. Major credit cards. ● **IRLS**

L'CHAIM TO LIFE—A Yiddish and English musical revue, starring Jackie Jacob, Leon Liebgold, and Mina Bern; directed by Neil Steinberg. Wed. at 2 and 8 p.m., Thurs. at 2 p.m., Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $12.50 to $22.50. **Town Hall,** 123 West 43rd Street (921-9442).

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. With Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. (Jim "Barnum" Dale fills in for Robert Lindsay the week starting 12/16, while the latter takes a brief holiday. In early June, Dale takes over the role on a regular basis.) Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$45; Wed. at 2, $30–$40. **Marquis Theater,** 46th St. & Broadway (382-0100). 2 hr. 30 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2, 7, and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

OH COWARD!—Catherine Cox, Patrick Quinn, and Roderick Cook (who is also the director) are the stars of a musical entertainment with words and music by Noël Coward. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 and $32.50; Wed. at 2 p.m., $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 10 min. All major credit cards.

SMILE—Musical with book, lyrics, and direction by Howard Ashman, focusing on sixteen high-school contestants who strive to outshine each other; music by Marvin Hamlisch. With Michael O'Gorman, Marsha Waterbury, Dick Patterson and Anne Marie Bobby. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22.50 to $32.50. **Lunt-Fontanne,** 205 W. 46th St. (575-9200). 2 hr. 30 min.

SOCIAL SECURITY—Cliff Gorman and Maureen Anderman star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 thru $47.50; Wed. at 2 p.m., $30 thru $45. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

YOU NEVER CAN TELL—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter; featuring Uta Hagen, Philip Bosco, Stefan Gierasch, Victor Garber, John David Cullum, Amanda Plummer, Lise Hilboldt, Gordon Sterne, Stephen McHattie, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all seats $30, & $33 for Sat. eve. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. Credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's dramatic comedy stars John Messenger in the role of a drama critic; John Blaylock plays his son, Richard Waring a Shakespearean actor; the action takes place in a once-elegant Times Square actors-and-writers' club; directed by Phyllis Craig. Wed. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $12.50 thru $16. **Royal Court,** 301 West 55th Street (956-3500).

A MAN FOR ALL SEASONS—Philip Bosco has the title role in a revival of Robert Bolt's drama about Sir Thomas Moore, and the battle between man, the church, and the state. With Charles Keating, Marie Tucci, Diane Venora, Ron Randell, Robert Stattel, J. Kenneth Campbell, George Guidall, Patrick O'Connell, and Campbell Scott. Tues. thru Sat. at 8, Wed., Sat., and Sun. at 2, $18–$27; from 12/10. **Roundabout Theatre,** 100 East 17the Street (420-1883).

ANGRY HOUSEWIVES—Musical by Anna Marie Collins and Chad Henry. The housewives trade in their humdrum life-styles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, Jack Hallett, Carl Tramon. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BODIES, REST, AND MOTION—Roger Hedden's comedy about a couple living together, without benefit of clergy, who are about to break up; directed by Billy Hopkins. Featured in the cast are Larry Bryggman, Lois Smith, W. H. Macy, Andrew McCarthy, Carol Schneider, Laurie Metcalf, and Christina Moore. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 2 p.m., Sun. at 7:30 p.m.; $20 and $25. 12/7 thru 1/4. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 64th Street (239-6277). **IRLS**

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 to $18; thru 12/14. **Second Stage,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. The best numbers in this sophisticated, satirical, seriously funny show are highly polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $23.00 to $30.00. **Promenade Theater,** Broadway at 76th Street (580-1313).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Featured in the cast are Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18/87. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

THE DOUBLE BASS—A new one-man play, starring Boyd Gaines, written by Patrick Suskind (author of the amazing new best-seller *Perfume*), translated from the German by Eric Overmyer and Harry Newman; directed by Kent Paul. It's set in the Berlin apartment of a lovesick musician who attempts to use music and words to seduce his aloof lover. Tues.–Sat. at 8, Sat. and Sun. at 3 p.m.; $15; thru 12/28. **Double Image Theater,** 304 West 47th Street (265-0794).

FACE TO FACE—Ina Balin and David Groh portray a married couple in Russia in Alexander Gelman's play (translated from Russian to English by Zora Essman); directed by William Lieberson. Tues. thru Fri. at 8, Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $22–$25. **Players Theatre,** 115 MacDougal. Closed

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Jack Rechtzeit and Zipora Spaisman star in Clifford Odets's play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Featured in the cast are Paula Newman, Sarit Gervai, I. W. Firestone, Miriam Gordon, Daniel Chiel, and Paula Teitelbaum. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

THE FOX—Pamela Moller and Brooke Palance star in a drama about two women whose peaceful existence is interrupted by a male visitor (played by Stephen Caffrey); directed by Constance Grappo; adapted by Allan Miller from D. H. Lawrence's novella. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; thru 12/21. **Westbeth Theatre,** 151 Bank Street (243-0259).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Portser. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $12. **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

HAVE I GOT A GIRL FOR YOU!—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher, is a new version; directed by Bruce Hopkins. Gregory Jbara is the Monster, Dennis Parlato is Igor, Walter Hudson is Dr. Frankenstein (who's got the hots for Hollywood starlets), Semina DeLaurentis is the Nurse, and Angelina Fiordellisi is Elke. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

HOW TO SAY GOODBYE—Mary Gallagher's play tells of the journey of four friends from 1972 to 1980; directed by Liz Diamond. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 and $14. **Vineyard,** 309 East 26th Street (683-0696).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. Featured in the cast are Chuck Schneider, Sean Hagerty, Robert Bruno,

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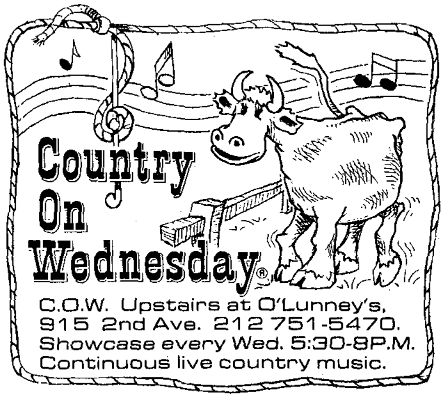

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Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. Meat and Potatoes Co. at **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

KILL—Hugh Leonard's play of a dinner party with a Molotov cocktail present. With Paddy Croft, Maia Danziger, Arthur Erickson, Richard Hamilton, Jayne Haynes, Suzy Hunt, Edmund Lyndeck, Larry Pine, Victor Talmage, and Shelly Wnant; directed by Jerry Heymann. Previews thru 12/11; Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 3 p.m.; $10 before 12/11; $15 to $20 thereafter. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

LILY DALE—Molly Ringwald has the title role in Horton Foote's drama focusing on an estranged brother and sister who meet again in Texas after many years. Featured in the cast are Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAX MORATH, LIVING A RAGTIME LIFE—Max Morath, in his one-man show, reacquainting his audience with the music, musicians, and history of the ragtime era. $15 to $26; Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 5 and 9 p.m., Sun. at 3 p.m. **St. Peter's Church,** 619 Lexington Avenue (832-2240).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's holiday whodunnit, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, and Kelly Connell. Tues. thru Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:340; $22.50 to $26; from 12/11. **Circle Repertory Company,** 99 Seventh Avenue South (924-7100).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $25–$27.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

OLYMPUS ON MY MIND—Tom Wopat, Charles Repole, and Susan Powell star in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Naz Edwards, John Scherer, Rusty Riegelman, Peter Kapetan, Danny Weathers, and David Andrew White. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $27.50 to $32.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PAGEANT—*The Last Word in Beauty*, a musical spoof about our national obsession with beauty pageants (at each performance the audience will actually choose the winner), by Bill Russell, Frank Kelly, and Albert Evans; directed by Bobby Longbottom. The six female contestants will be portrayed by men: Rex Carlton, Bill Fabris, Russell Giesenschlag, Edward Marona, John Salvatore; emcee is Larry Raiken. Wed.–Fri. at 8, Sat.at 2 & 8, Sun. at 3 & 7; $12–$20. **Riverwest Theatre,** 155 Bank Street (243-0259).

PANTOMIME—Charles Dutton and Edmond Genest star in a comedy by Trinidadian poet-playwright Derek Walcott about a seedy, former British music hall performer who runs a dilapidated Caribbean guest house. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 thru $16; from 12/11. **Hudson Guild,** 441 West 26th Street (760-9810).

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Call theater for specific details. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

STARDUST—Andre DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell perform in an evening of Mitchell Parish's works in a new musical revue; directed by Albert Harris. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 12/21; $25. **Theatre Off Park,** 224 Waverly Place (627-2556).

THE TUNNEL—Gregory Teer's story of an attempted escape by the IRA from Long Kesh internment camp in the late 1970s. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $15. **Irish Arts Center Theatre,** 553 West 51st Street (757-3318).

THEATER COMPANIES

ACTORS COLLECTIVE—Samm-Art Williams's *Cork,* about a black actor who is visited by the spirit of a 19th-century minstrel who reminds him of his debt to the past. Featured in the cast are Bernard J. Lunon, Geoffrey C. Ewing, Elain Graham, Melissa Meg Davis, Lois Raebeck, Paul Hart, Nan-Lynn Nelson, Regina Lorraine Davis, and W. MacGregor King; directed by Warren Manzi. Wed. thru Sun. at 8; $8; thru 12/21. **Courtyard,** 39 Grove St. (279-4200).

AMERICAN JEWISH THEATRE—Lloyd Gold's *Passover,* a comedy set in a small town in Georgia about a widowed schoolteacher struggling to keep her family together in the face of many obstacles; directed by Louis W. Scheeder. With Marc Epstein, Doug Wert, Julie Garfield, Jadrien Steele, Ava Haddad, Victor Raider-Wexler, David Howard, and Devon Michaels. Tues., Wed., Thurs. & Sat. at 8, Sun. at 2 & 7. **92nd Street Y Theatre,** at Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking Liberties,* improvisational revue with audience participation. Wed. and Thurs. at 8:30, Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CLASSIC STAGE COMPANY—Shakespeare's *The Merchant of Venice*; directed by Jim Simpson. **Classic Stage Theater,** 136 East 13th Street (677-4210).

CUBICULO—Strindberg's *The Dream,* directed by Raymond David Marcimak. 12/10-13, 17-20 at 8:15 p.m.; $8. *The Taming of the Shrew* plays 12/16 and 17 at 8:15 p.m., and *Romeo and Juliet* Dec. 18–20 at 8:15 p.m. All sets $8. **Cubiculo,** 414 West 51st Street (265-2138).

EQUITY LIBRARY THEATRE—Lucille Fletcher's *Night Watch,* a 1972 mystery chiller about a domineering husband and a long-suffering wife; directed by Licia Columbi. Tues. thru Sun., at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 12/21. **Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTOIRE—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs. John Steinbeck's *Of Mice and Men,* the American classic retold for the stage, with Harris Berlinsky as George and John Schmerling as Lenny.; directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $15; plays in repertory thru 2/6/86 with *Duchess.* **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LA MAMA—A revival of Fernando Arrabal's *The Architect and the Emperor of Assyria,* directed by Tom O'Horgan, plays thru 12/28. *Etiquette,* a musical revue by William M. Hoffman and John Braden, directed by Jon Vaccaro. Thurs. thru Sun. at 9 p.m.; thru 12/14. **La Mama Annex,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—On 12/12 and 13 at 10:30 p.m.; $7; *Power Town,* a not-ready-for-prime-time spoof of Thornton Wilder's *Our Town.* **Judith Anderson Theatre,** 424 W. 42nd St. (279-4200).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3; $10. **Shandol,** 137 W. 22nd St. (243-9504).

MEDICINE SHOW THEATRE ENSEMBLE—*Leave It to Me,* revival of a 1938 musical comedy by Cole Porter, and Bella and Samuel Spewack; directed by Barbara Vann. Thurs.–Sat. at 8, Sun. at 3; $8–$10; thru 1/3. **Medicine Show,** 6 West 18th Street (255-4991).

NEW YORK THEATRE WORKSHOP—Deborah Pryor's *Burrhead* depicts a girl's journey into womanhood and the dark side of sexuality; directed by Pryor. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. Closed Thru 12/13, Jeffrey Jones's *Seventy Scenes of Halloween* depicts a couple who are visited by ghosts, beasts, witches, and their own worst fears; directed by Michael Greif. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. **Theatre,** 31 Perry Street (279-4200).

PAN-ASIAN REPERTORY THEATRE—Ernest Abuba and Freda Foh Shen star, with a cast of eighteen Asian American actors, in *Shogun Macbeth,* a production of Shakespeare's enduring classic, herein set in 13th century feudal Japan; directed by John R. Briggs. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $12 and $16; thru 12/13. Presented by the Pan-Asian Repertory at **Playhouse 46,** 423 West 46th Street (245-2660).

PLAYWRIGHT HORIZONS—*Black Sea Follies,* a music-theatre piece by Paul Schmidt, directed by Stanley Silverman, about a visit to Stalin's dacha where he is putting together a movie deal featuring Shostakovich. Featured in the cast are Alan Scarfe as Stalin, David Chandler as Shostakovich, Carol Zeavin, Henry Stram, Deborah Milson, Robert Osborne, Matthias Negele, Elena Ivanina, Martha Caplin, and Sarah Clarke. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m., Sat. and Sun. at 3 p.m.; $17 and $20. **Studio Theatre,** 416 West 42nd Street (564-1235).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat., when it's at 7 and 10; $20. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action,** 46 Walker St. (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AN EVENING OF SHOLOM ALEICHEM—A one-man show starring Murray Horwitz in the delightful character of the man whose folk tales and humor are compared to those of Mark Twain. Thurs. thru Sat. at 8 p.m., Thurs. at 11 a.m., Sun. at 3 p.m.; thru 12/14; $8 to $10. **New Theater,** 465 Dean Street, Brooklyn (718-230-3366).

BLUE IS FOR BOYS—Robert Patrick's romantic farce about love affairs in an all-gay college dorm. Fri. at 8, Sat. at 7 & 10, Sun. at 3; thru 1/1/86; $10. **Corner Loft Theatre,** 99 University Place (228-0056).

BLUES FOR A GOSPEL QUEEN—Kathi Walker stars as Mahalia Jackson in a musical by Don Evans and John Lewis about the life of Ms. Jackson; directed by Felix E. Cochren. Wed.–Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$12; thru 12/21. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

THE DARK HOURS—Evonne Marie Fitzgerald's surrealistic drama is set in a train station and concerns the lives of five people. Tues. thru Thurs. at 8 p.m., $8; thru 12/14. **Westside,** 252 W. 81st St.(874-7290).

DOUBLE BILL—John Lewter's *Nuptial Song,* directed by John Basil, and T. Wayne Moore's *Honeymoon,* directed by the author. Sun.–Tues. at 8; thru 12/9. **Hartley House,** 413 W. 46th St. (315-2052). Closed

DOUBLE BILL—Martin Zurla's *Late Brunch,* a mystery comedy directed by the author, and Kent R. Brown's *Valentines and Killer Chili,* romantic comedy directed by Terry Kester. Wed.–Sat. at 8, Sun. at 3; $8; thru 12/14. **Raft Theatre,** 432 W. 42nd St.(947-8389).

DOUBLE BILL—Douglas A. Mendini's *Timmy Kills Lassie on Christmas Day,* a tale of murder and madness, with Michael Campbell and Sam Zuckerman; directed by Fred Fondren. And G. Murtaugh Gingrich's *George Bush, Anyone?* a modern fable of home-grown American terrorism, with David Edwardson, Cathy Mulligan, and Maria Robb; directed by Eric Keith. Wed. thru Fri. and Sun. at 8; $6; thru 12/21. **Prometheus Theater,** 239 East 5th Street (477-8689).

DOWN AN ALLEY FILLED WITH CATS—Stewart Finlay-McLennan and Theo Barnes star in an award-winning Australian play by Warwick Moss, about two men who attempt to outwit each other for a glittering prize; directed by Peter Askin. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 12/21. **Quaigh Theatre,** 108 West 43rd Street (249-4200).

FAIR SEX—A play written and directed (and acted in) by Lynn Middleton, starring Sandra Phyllis and Wendi Franklin, tells of a prostitute, a battered wife, and a black poet who use psychodrama to rise above their past. $10. Call theater for specifics. **Any Place Theatre,** 303 East 44th Street (279-4200).

FINDING NORTH—Five short plays: *Baby in the Window* and *The Kingdom of Fish* by Tim Powers; *Graces Before the Mirror, Uncertain Terms,* and *Cryptus and Cinerea: A Tragedy in Ten Minutes* by Jim Luigs. Tues.–Sat. at 6:30; Sat. & Sun. at 2:30; $5. **William Redfield Theatre,** 354 West 45th Street.(307-6917) Closed

HOUSE ON MAYHEM STREET—An ensemble creation conceived and written by Jerry Cofta, Lynn Pyle, and Skeeter Greene, with music by Greg Langdon and directed by Ted Hannan, taking place in a women's shelter in the Bronx. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $8. Presented by the Mass Transit Company at the **American Theatre of Actors,** 314 West 54th Street (279-4200).

MODIGLIANO—Dennis McIntyre's play, directed by Louis Rackoff. Fri.–Mon. at 8; FREE; thru 12/15. **Lee Strasberg Center,** 115 E. 15th St. (533-5500).

THE NEW DELIVERANCE—Stanislaw Ignacy Witkiewicz's "hysterical tragedy in the quintessential Polish avant-garde tradition"; directed by Steven Hart. 12/10, 11, 12, 13 at 8 p.m.; $5. **Theatre on the Square,** 32 Washington Place (598-3067).

THE RED MADONNA OR A DAMSEL FOR A GORILLA—Written and directed by Arrabal, play is set in Madrid during the first decades of this century through Franco's rise, and is loosely based on the true story of a young society woman. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $10; thru 12/14. **INTAR Hispanic Theatre,** 420 West 42nd Street (279-4200).

THREE SISTERS—Elaine Devlin and Gail Mishkovich translated and adapted Anton Chekov's play. Thur. thru Sat. at 8 p.m., Sun. at 7 p.m.; thru 12/21; $8. **R.A.P.P. Center,** 220 E. 4th St. (529-5921).

THE UNEXPECTED GUEST—Agatha Christie's classic whodunit, directed by Fred Fondren. 12/13, 14, 20, 21 at 8 p.m. (Sun. mat. at 3); $8. **Prometheus Theater,** 239 East 5th Street (477-8689).

WAITING FOR LEFTY—A revival of Clifford Odets's play; directed by Richard Hoehler. With David Barbee, David Worth, Joyce Lee, Deborah Levy, Minerva Rangel, and Dexter Brown. Thru 12/14; $8. Call theater for specifics. **Michael Chekhov Studio,** 19 W. 36th St., 8th floor (795-3104).

WAITING FOR THE PARADE—John Murrell's play about World War II from the point of view of the women left behind to wait; set in Calgary in 1944; directed by Timothy Sanford. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $9; thru 12/14. **Art & Work Ensemble,** 870 Sixth Avenue (213-0231).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HANK BLAUSTEIN—Forty drawings and watercolors in a series entitled "A New Yorker at Home and Abroad," thru 1/3. Adler, 21 E. 67th (249-2450).

RICARDO CINALLI—Monumental pastel murals of mythological scenes, thru 12/20. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

MAUREEN CONNOR—Sculptures of boat-like forms constructed from wax, plaster, and cloth, 12/10–30. Kren, 22 E. 65th (861-9933).

JOSEPH CORNELL—A selection of his collage boxes, plus works by contemporary artists who also make boxes or assemblages, including Baron, Keinholz, Morris, Nevelson, Samaras, others, 12/10–1/6. ACA, 21 E. 67th (628-2440).

ROBERT CUMMING—Invented objects and architecture, thru 12/20. Castelli Graphics, 4 E. 77th (288-3202).

SONIA DELAUNAY—Selected works from 1907–1972, including paintings, graphic designs, and sketches for fashions and fabrics, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

ARNOLD FRIEDMAN—More than 100 paintings, watercolors, and drawings by this American Modernist, thru 12/27. Salander-O'Reilly, 22 E. 80th (879-6606).

ANTONIO GAUDI—Furniture and objects designed by Gaudi, some of which were fabricated by Busquets, thru 12/20. Stone, 48 E. 86th (988-6870).

MARK GERO—New carved stone and wood sculptures, 12/11–1/10. Weintraub, 992 Madison (879-1195).

NANCY GRAVES—Recent works on paper in two series—her "Australia" gouaches, and pastel drawings derived from collaged images of natural forms and patterns, thru 1/6. Knoedler, 19 E. 70th (794-0550).

KEIKO HASEGAWA—Raku works by a potter who lives in Devon, England, thru 1/6. Graham, 1014 Madison (535-5767).

WINSLOW HOMER—The first survey of his works in black-and-white, including the artist's many well-known subjects, such as the Civil War, country life, women, Gloucester, England, Maine, and Canada, 12/12–1/10. Knoedler, 19 E. 70th (794-0550).

JULIO LARRAZ—Recent pastels and watercolors of surrealistic Caribbean architectural perspectives and interiors, thru 12/24. Haime, 1000 Madison (772-7760).

MARION LERNER LEVINE/BRIAN YOSHIMI ISOBE—Watercolors of personal objects displayed on lace tablecloths/Abstract works on paper. Thru 1/7. Perlow, 980 Madison (517-5858).

LUIS MARSANS—Recent still-life drawings and paintings by a Spanish artist, thru 12/23. Bernard, 33 E. 74th (988-2050).

MALCOLM MORLEY—New paintings and watercolors, thru 12/30. Fourcade, 36 E. 75th (535-3980).

JENNY OKUN/JOYCE SCHMIDT—Color photographs of superimposed images/Prints made from photographs of mitnan shrubs, printed on paper made from the shrub. Thru 1/3. Urdang, 23 E. 74th (288-7004).

JACKSON POLLOCK—Paintings and drawings from 1943–46, including works from the "Equine" and "Sgrafitto" series, thru 12/20. McCoy, 19 E. 71st (570-2131).

OLGA ROZANOVA—Watercolors, collages, and linocuts for projects executed between 1913–1916, thru 12/30. Carus, 872 Madison (879-4660).

JOAQUIN TORRES-GARCIA—Works by Torres-Garcia and six of his students, thru 12/31. Kouros, 23 E. 73rd (288-5888).

ROBERT WHITE—A survey of bronze and terracotta figures, from 1959–1986, 12/11–1/17. Graham Modern, 1014 Madison (535-5767).

57th Street Area

BENNY ANDREWS/MARCH AVERY—Portraits, in oil and canvas, and on paper/Watercolors in a series entitled, "Summer of 1986." Thru 12/30. Armstrong, 50 W. 57th (582-8581).

BERND AND HILLA BECHER/GUNTHER FORG/REINHARD MUCHA—Photographic and sculptural installations by four German artists, thru 12/20. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

ISABEL BISHOP—Early drawings from the artist's own collection, including drawings for her 1938 WPA Post Office Mural, several self-portraits, and studies for well-known etchings and paintings, thru 1/17. Midtown, 11 E. 57th (758-1900).

WARREN BRANDT/JIM WEIDLE—Recent landscape paintings by both, thru 12/31. Fischbach, 24 W. 57th (759-2345).

JOSEPH CORNELL—Box constructions and collages from his personal collection, thru 1/31. Pace, 32 E. 57th (421-3292).

SONIA DELAUNEY—Rare lithographs, thru 1/23. Zarre, 41 E. 57th (752-0498).

JEAN DUBUFFET—A retrospective of paintings, drawings, gouaches, thru 12/31. Urban, 500 Park (593-3306).

LUCIO FONTANA—Mixed-media works on canvas from the 50s, thru 12/24. Del Re, 41 E. 57th (688-1843).

MARY FRANK—Large colored monoprints, painted plaster reliefs, ceramic and papier maché sculptures, and drawings, thru 12/13. Zabriskie, 724 Fifth (307-7430).

JEFF GOMPERTZ—New abstract paintings, 12/10–1/3. BlumHelman, 20 W. 57th, 8th Floor (245-2888).

DAVID HOCKNEY—Thirty-three new "Home Made" prints, thru 1/3. Emmerich, 41 E. 57th (752-0124).

ARATA ISOZAKI—Architectural drawings, 12/10–1/3. Protetch, 37 W. 57th (838-7436).

WILLIAM KING—Recent sculptures in vinyl, wood, and bronze, plus monotypes, thru 12/31. Dintenfass, 50 W. 57th (581-2268).

COLIN LANCELEY—Six small relief paintings from the past two years, and one large new work, "Nocturnal Garden," by an Australian artist, thru 12/31. Frumkin, 50 W. 57th (757-6655).

DAVID LUND—Landscape paintings from memory, thru 12/20. Borgenicht, 724 Fifth (247-2111).

LOREN MADSEN—A sculpture installation, thru 1/10. McKee, 41 E. 57th (688-5951).

LOUISA MATTHIASDOTTIR—Still-life paintings and Icelandic landscapes, thru 1/7. Schoelkopf, 50 W. 57th (765-3540).

ALICE NEEL—Drawings and watercolors, from 1928–1984, thru 1/3. Miller, 41 E. 57th (980-5454).

RICHARD TUTTLE—New mixed-media works, thru 1/3. BlumHelman, 20 W. 57th (245-2888).

East Village

KEN BROWN—Functional art works, such as lawn ornaments, towels, mugs, and calendars, thru 12/28. Capp, 223 E. 10th (982-4444).

LINUS CORAGGIO—Free-standing sculptures and wall reliefs made of welded junk metal, thru 12/21. B-Side, 543 E. 6th (477-6792).

SILVIA KOLBOWSKI—An installation of photographs and text, thru 12/28. Nature Morte, 204 E. 10th (420-9544).

ARNOLD MESCHES—Recent paintings that juxtapose imagery from the present and the past, thru 12/21. Shainman, 500 E. 11th (460-5890).

BARBARA SANDLER/JEFF WAY—American Indian portraits by both, thru 12/21. Zues-Trabia, 437 E. 9th (505-6330).

KEN SOFER—Oil paintings on wood in which loose brushstrokes are played against geometric compositions, thru 1/4. M-13, 413 E. 9th (505-9016).

MARIO SOTOLONGO/JAMES HYDE—Abstract paintings in acrylic, on shaped canvases/Abstract paintings on canvas, wood, and concrete. Thru 12/20. Good, 39 Great Jones (420-9063).

CHRISTOPH SPEICH—Recent drawings by an Austrian artist, thru 1/4. Humphrey, 242 E. 5th (529-0692).

ED VALENTINE—Paintings by the artist, and by his alter egos, Paris Karol and Autine Roualt, thru 12/28. Avenue B, 167 Ave. B (473-4600).

SoHo and TriBeCa

ELEANOR ANTIN—"Loves of a Ballerina"—an installation in which films have been imbedded in stage sets, thru 1/3. Feldman, 31 Mercer (226-3232).

ALICE AYCOCK—"Divinations"—four recent sculptures and a series of large-scale drawings, thru 12/20. Weber, 142 Greene (966-6115).

ALFONSE BORYSEWICZ/GRETCHEN FAUST—Recent paintings by both. Thru 12/24. Cutler, 164 Mercer (219-1577).

DEBORAH BUTTERFIELD—Nine life-size sculptures of horses made from discarded materials, thru 1/24. Thorp, 103 Prince (431-6880).

PAUL CARANICAS/DAN SINCLAIR—Large-scale paintings of architecture in landscapes/Small sculptures composed of pre-fabricated tools and metal. Thru 12/30. Schreiber/Cutler, 171 Spring (925-1441).

FRANCESCO CLEMENTE—Self-portrait monotypes, in oil on paper, thru 12/20. Sperone Westwater, 142 Greene (431-3685).

PAPO COLO—Paintings, sculptures, drawings, and documentations of performances from the past ten years, thru 12/31. Exit, 578 Broadway (966-7745); Esman, 70 Greene (219-3044).

ROSEMARY COVE—Environmental sculpture, thru 1/3. Ingber, 415 W. Broadway (226-2221).

MARY ANN CURRIER—"Ruminations on a Courtyard" and other drawings, thru 1/7. Milliken, 98 Prince (966-7800).

JIRI GEORG DOKOUPIL—Recent paintings and sculpture, thru 12/20. Sonnabend, 420 W. Broadway (966-6160).

DON EDDY—Realist paintings that combine landscapes with personal imagery, thru 12/17. Hoffman, 429 W. Broadway (966-6676).

DAVID GEISER—Paintings that contain symbols from Western and primitive cultures, thru 12/27. Littlejohn-Smith, 133 Greene (420-6090).

PAUL GEORGES—Recent figurative paintings, thru 1/10. Plumb, 81 Greene (219-2007).

HOLLY HUGHES—Recent paintings and works on paper, thru 12/24. Beitzel, 113 Greene (219-2863).

ALEX KATZ—Recent woodcuts, linocuts, and silkscreens, thru 12/31. Crown Point Press, 568 Broadway (226-5476).

MIKE KELLEY—Recent paintings in a series entitled, "Plato's Cave, Rothko's Chapel, Lincoln's Profile," thru 12/20. Metro Pictures, 150 Greene (925-8335).

SUSAN LAUFER/ARCANGELO—Recent works on paper by both, thru 12/20. Van Eck, 420 W. Broadway (219-0717).

BERTRAND LAVIER—Recent works by a French sculptor who paints and alters everyday objects, thru 12/20. Gibson, 568 Broadway (925-1197).

SYLVIA PLIMACK MANGOLD—Tree-filled landscapes, in ink, acrylic, and gouache on paper, thru 1/3. Alexander, 59 Wooster (925-4338).

GIORGIO MORANDI—Paintings, drawings, watercolors, and etchings, thru 12/20. Haller, 415 W. Broadway (219-2500).

CLAES OLDENBURG—Recent sculpture and drawings in a series entitled, "Il Corso del Cotello," 12/13–1/24. Castelli, 420 W. Broadway (431-5160), and 142 Greene (431-6279).

CLAUDIO PARMIGGIANI—Sculpture and drawings in a series entitled, "Iconostases," thru 1/11. Totah, 152 Wooster (475-8330).

GERHARD RICHTER—Paintings and sculpture from the 'sixties and 'seventies, including early paintings from his "Capitalist Realism" period, and his "Sculpture for a Room by Palermo," 12/13–1/14. Gladstone, 99 Greene (431-3334).

MARLENE SIFF—Geometric paintings, thru 1/4. Segal, 568 Broadway (431-0010).

ETTORE SPALLETTI—Monochromatic paintings and sculptures inspired by the hills of the Abruzzi mountains near the Adriatic sea, thru 12/20. Baskerville + Watson, 578 Broadway (925-1955).

ERICA VAN HORN/BEVERLY OWEN—An installation work entitled, "I Have Been Making Books Since the Day President Kennedy Was Shot"/A window installation entitled "Home," suggesting that windows are emblems of what the homeless see and remember about their homes. Thru 12/20. Franklin Furnace, 112 Franklin (925-4671).

LA WILSON—Constructions that contain arrangements of found objects, thru 12/31. Davis, 568 Broadway (219-1444).

DAN WITZ—Oil paintings and painted constructions, thru 1/3. Semaphore, 137 Greene (228-7990).

Other

JIRI ANDERLE—Prints that pay homage to Durer, Rembrandt, and other old masters, thru 12/30. Ryan, 452 Columbus (799-2304).

JOE DAVIS—Paintings of desolate urban landscapes, thru 1/4. Bernarducci, 17 E. 17th (206-7578).

DAVID FINN—New sculpture, thru 12/24. Ala, 32 W. 20th (741-3344).

FRED MORRISON/FELIX—Recent abstract paintings/Sculptures by a French artist. Thru 12/20. Mussavi, 623 Broadway (505-2297).

ANDY WARHOL—His "Oxidation Paintings" from 1978, thru 12/24. Gagosian, 521 W. 23rd (807-0807).

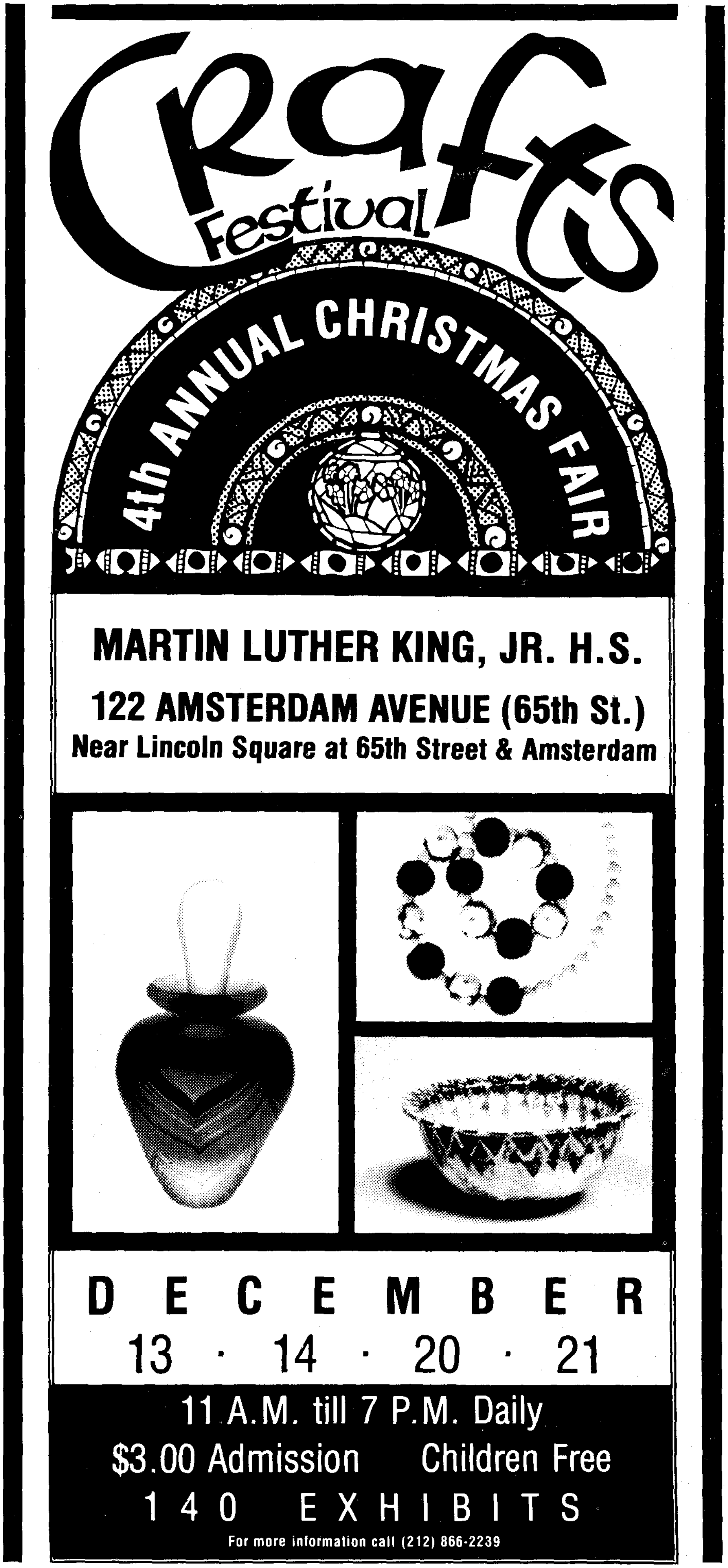
GROUP SHOWS

Madison Avenue and Vicinity

CECIL—16 E. 72nd (517-3605). Sculpture by Agostini, Cairns, Gagnier, Sherk, Silver; thru 1/3.

FORUM—1018 Madison (772-7666). Collages by eighteen artists, including Baron, Bearden, Boghosian, Gillespie, Glasco, Helander, others; thru 12/31.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). "Intuitive Line: American Drawing for 2,000 Years," with prehistoric pottery from the American Southwest; works by Outsider artists, including Darger, Ramirez, Traylor, Yoakum, and works by contemporary artists Amenoff, Borofsky, Guston, Jenson, Winters, others; thru 12/27.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ART

NEW YORK—22 E. 84th (772-3700). Works by Cyphers, Mathieu, Nauman, Wall; thru 12/30.

SHEEHAN—52 E. 79th (772-7777). American prints dating from the mid-18th century to the mid-20th century, by Bingham, Johnson, Sargent, Whistler, others; thru 12/30.

STAEMPFLI—47 E. 77th (535-1919). Sculptures by Arp, Bauermeister, Bertoia, Bill, Rickey, others; thru 1/10.

57th Street Area

DE NAGY—41 W. 57th (421-3780). Paintings and sculpture that have religion as a theme, by Arman, Butler, Castoro, Picasso, Rand, others; thru 1/3.

FRENCH—41 W. 57th (308-6440). Realist paintings by Fraenkel, Hartung, Reker; 12/10–1/3.

FRUMKIN—50 W. 57th (757-6655). Recent monotypes by 15 artists, including Arnoldi, Drake, Mazur, Steir, others; thru 12/31.

KENT—41 E. 57th (980-9696). "Visionaries," with sculpture by Archipenko, Arp, Giacometti, Gonzalez, Lipshitz, Moore, Rodin, Rosso, Smith; thru 1/3.

TILTON—24 W. 57th (247-7480). Recent works by Cemin, Icaro, Kessler, Plate, Purdum, Scheibl, others; thru 12/24.

East Village

CERIGO—202 Ave. A (777-2579). Paintings by Albers, Asher, Goldstein, Robinson, Smith; thru 12/21 and 1/7–25.

KENKELEBA HOUSE—214–16 E. 2nd (254-5269). "Self-Portrait," with works by Corn, Gilmour, Heap-of-Birds, Pink, Searles, others; thru 12/21.

KRAINE—85 E. 4th (982-7118). Works by Baker-Salmon, Levy, Oeschle, Schoenfeld, thru 12/21.

P.S. 122—150 First Ave. (477-5288). "Myths and Magic," with works by Berlin, Byars, Migliore-Newton, Solomon, others; also at Henry Street Settlement, 466 Grand (598-0400);-thru 1/31.

SHARPE—175 Ave. B (777-4622). Works by Bainbridge, Keister, Laemmle, Lucero, M. Oppenheim, Sugimoto, Wegman, thru 12/21.

SoHo and TriBeCa

ALEXANDER—59 Wooster (925-4338). A benefit for The Kitchen, with works by Borofsky, Longo, Sherman, Wilson, others; 12/10–23.

BAUM—109 Hudson (219-9854). "An Intimate Presence," with paintings and sculpture by Anker, Beradman, Denney, Schwartz, Siciliano, Smukler; thru 1/3.

BLUM HELMAN—80 Greene (245-2888). "Iconic Imagery," with works by Bartlett, Hunt, Lane, Moskowitz, Rothenberg, True, others; thru 1/10.

BROWN—100 Greene (219-1060). "RISD in New York," with works by Chihuly, Garet, Jacquette, Saunders, Scanga, Sullivan, others; 12/10–1/3.

COOPER—155 Wooster (674-0766). Works by Andre, Borofsky, Gober, Hurson, Judd, Shapiro, Winsor; 12/10–1/15.

ERPF—568 Broadway (925-6160). Hard-edge paintings from the 50s by Benjamin, Feitelson, Hammersley, McLaughlin; thru 1/3.

14 SCULPTORS—164 Mercer (966-5790). Columns by forty sculptors; thru 1/3.

LORENCE-MONK—568 Broadway (431-3555). "The Manor in the Landscape," with works by Barth, Bleckner, Deutsch, Hansell, Lawson, Mangold, Stephan, others; thru 12/20.

MUNROE—415 W. Broadway (226-0040). Paintings on paper by Armstrong, Dworkin, Imber, Janowitz, Kelley, Neely, Pogany; thru 1/3.

NEALE—320 Lafayette (431-5077). Paintings by Heeks, Korsmit, Siena; 12/9–1/10.

NEWBURG—44 White (219-1885). "As Sculpture," with works by Armleder, Cemin, Hsu, Keister, Suzuki, Torreano; photoworks by Jan Henderikse; thru 1/4.

NOSEI—100 Prince (431-9253). Paintings by seven Italian artists working in Rome, including Cannella, Ceccobelli, Nunzio, Palmieri, others; thru 12/31.

ROSENBERG—115 Wooster (431-4838). Large and small-scale paintings by Keller, Seidl, Tanger, Willis, Zaima; thru 1/3.

STEINBAUM—132 Greene (431-4224). Works by 40 artists who are over 70 years old, including Agostini, Bishop, Bourgeois, de Kooning, Gross, Motherwell, others; thru 1/3.

STOREFRONT OF ART AND ARCHITECTURE—97 Kenmare (431-5795). A retrospective of past exhibitions, performances, and other programs; thru 12/27.

TOLL—146 Greene (431-1788). Drawings by Brauntuch, Ikemura, LeWitt, Morley, Oldenburg, Wiley, others; thru 1/10.

WREN—153 Mercer (219-1118). Works by five South American artists; thru 1/4.

Other

BCA LONGWOOD ARTS—965 Longwood Ave., Bronx (842-5659). "Toys-Art-Us," with works by Acconci, Grove, Lucas, Simmons, others; thru 1/10.

CITY—2 Columbus Circle (974-1150). Mon.–Fri. 10–5:30, Sat. 10–5. "The Building of Architectural Vision," with works by Allain, Darden, Glovsky, Holden, Gill/Bausman, others; thru 1/3.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art from the Charlotte Dinger Collection;" thru 3/28.

PERLSON—408 W. 14th (620-0154). Figure paintings by Alonso, Brown, Wilson, Wirnharter; thru 12/20.

P.S. 1—46-01 21st St. (718-784-2084). "John McCracken: Heroic Stance;" "Preview: Nine French Painters;" "Sue Coe: Malcolm X Series;" "Special Projects;" "Building Machines;" "James Turrell: Meeting an Installation" (by app't only); "Larry Miller: Accord;" thru 12/21.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Cruz, Peer, Shicoff; thru 12/20.

STUBBS—28 E. 18th (982-8368). Selected engravings from the cahiers of George Le Rouge's Details de Nouveaux Jardins a la Mode; thru 1/31.

PHOTOGRAPHY

BERENICE ABBOTT—Three images from past photographs that have been newly released in a small edition, thru 12/25. Hamilton, 19 E. 71st (744-8976).

ANTON AND MARTIN BRUEHL—Photographs from their commercial studio, many of which appeared in Condé Nast magazines, thru 1/3. Light, 724 Fifth (582-6552).

ROBERT CAPA/DAVID SEYMOUR-"CHIM"—Photographs of the Spanish Civil War by both, thru 12/31. Spanish Institute, 684 Park (628-0420).

FRANK GOHLKE—Color photographs of rural landscapes in central France and the American South, thru 12/20. Wolf, 30 W. 57th (586-8432).

NAN GOLDIN—Photographs that document intimate rituals and relationships through intensely personal portraits, in a series entitled "The Ballad of Sexual Dependency," thru 12/31. A slide presention will also be given on 12/12, 12/19 at 7, $10. Burden, 20 E. 23rd (475-8790).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.–Fri. 12–5, Sat.–Sun. 11-6. $2.50 admission. "Alfred Eisenstadt: Eisie at 88"; "David Seymour "Chim": The Early Years, 1933–1939," thru 1/11.

LEDEL—168 Mercer (966-7659). Vintage and contemporary photographs of New York by women, including Abbott, Bianchi, Bing, Bourke-White, Groover, Model, Sonneman, others; thru 1/31.

LIEBERMAN & SAUL—411 W. Broadway (431-0747). Still-life works by Berman, Charlesworth, Frailey, Majore, Metzner, others; thru 1/15.

ANNIE LEIBOVITZ—Recent color and black-and-white photographs of celebrities, thru 12/27. Janis, 110 W. 57th (586-0110).

NICHOLAS NIXON/GUSTAVE LEGRAY—Close-up photographs of his wife and children/Rare photographs of seascapes and trees, taken in the 1800's. Thru 1/17. Pace/MacGill, 11 E. 57th (759-7999).

PRAKAPAS—19 E. 71st (737-6066). Photographs by artists, including Bayer, Magritte, Rodchenko, Ubac, others; thru 12/20.

DOUG PRINCE/LEONARD SUSSMAN—Recent multiple negative images created while living in Italy/Photographs of Umbrian and Tuscan landscapes. Thru 1/10. Witkin, 415 W. Broadway (925-5510).

JAMES VAN DER ZEE—Vintage photographs of Harlem, 12/10–1/10. Photofind, 138 Spring (334-0010).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 12/12, 13, 19, 20 at 8: Performers Showcase Forum. $6.

FRANKLIN FURNACE—112 Franklin (925-4671). 12/11, 12 at 8:30: Ann-Sargent Wooster in "Carmen." $6.

P.S. 122—150 First Ave. (477-5288). 12/12–14 at 9: "New Stuff" by Alexandrovich, Bridgman & Packer, Burnside, Kimoto. $7.

TALLER LATINAMERICO—19 W. 21st (239-9749). 12/12 at 8:30: An evening of performance to celebrate the publication of *Heresies'* 20th issue, with Urban Bush Women, Allyson Pou, Watchface, others. $12.

THE KITCHEN—512 W. 19th (255-5793). 12/11 at 9: Victor Poison-tete. $5. 12/12 at 9: "The Uncensored Lydia Lunch: A Discourse on Sex, Money, Politics, and the American Way of Life"; Emilio Cubeiro in "Mr. Officer, Sir." $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10–5, Tues. 10–8. $3:50, seniors & students $1:50. (Free Tues. 5–8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10–5:45; Wed., Fri., Sat. 10–9. Contribution $3:50; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1 . . .Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April. . . Origami Holiday Tree; thru 1/6. . . On Tap: New York City Water; 12/12–3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan. . . Art of Japan: Selections from the Burke Collection, Part II; 12/13–2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . .Monir: Graphic Work, 1975–1986; 12/13–5/24. . . Romare Bearden: Origins and Progressions; 12/13–3/1. . . Invisible Cities: Sculpture and Drawings by Raquel Rabinovich; 12/13–2/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5 . . . Reinstallation of Islamic Collection . . . The Machine Age In America 1918–1941; thru 2/16 . . .Reinstallation of Islamic Collection . . . Hiroshige's One Hundred Famous Views of Edo: Autumn (Part II); thru 1/5. . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29. . . The Advent of Modernism: Post-Impressionism and North American Art 1900–1918; thru 1/19. . . The American Eye For Style; 12/10–6/29. . . Cleve Gray: Works on Paper; 12/15–2/23.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . ."I'll Buy That: 50 Years of American Consumer Products;" thru 1/4 . . . Berlin 1900–1933: Architecture and Design; thru 1/25. . . Recollections: A Decade of Collecting; thru 3/1. . .Perspective: The Illusion of Space; thru 3/1. . . Milestones: 50 Years of Goods and Services; thru 1/4.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. $2:50, students and seniors $1. Free Mon.–Fri. 10–noon. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty;

thru Jan. '87... Capital City: New York After the Revolution; thru 6/12.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9). Oskar Kokoschka, 1886-1980; thru 2/16... The Knife Ship from "Il Corso del Coltello;" 12/16-2/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 ... Israel in Antiquity: From David to Herod ... Coins Reveal ... The Holocaust by George Segal ... Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 ... Mariana Cook Photographs: Israeli Portraits; thru 1/4 ... Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21 ... In The Picture; thru Aug. '87 ... Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22... The Jews of Ethiopia: A People in Transition; 12/16-4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 ... Greek and Roman Treasury ... Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. ... New Galleries for Ancient Near Eastern Art ... Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) ... The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor... Selections from the Collection of Mr. and Mrs. Henry Pearlman ... Bamana: Sculpture from West Africa; thru 3/1 ... Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 2/1 ... Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 ... 15th-18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4 ... In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11 ... Keynotes: Two Centuries of Piano Design; thru 12/14... Van Gogh in Saint-Remy and Auvers; thru 3/22... Annual Christmas Tree and Baroque Creche Display; thru 1/4. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection... Annual Christmas Display; thru 1/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation ... W.S. Gilbert (1836-1911); thru 1/18... Collecting for the Morgan Library, 1982-1986: Ovid, Mantegna, Mahler, Plutarch, Jefferson, Degas; thru 1/18.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Photographs of Puerto Rico at the Turn of the Century; thru 1/87... Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions 1983-1986; thru 1/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.-Sun. 12-6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography ... Light Years ... From Innovation to Tradition; thru 1/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; *seniors $2... Morris Louis; thru 1/4* ... New Photography II; thru 1/6 ... Projects: Justen Ladda; thru 1/6... Francesco Clemente: The Departure of the Argonaut; thru 2/10... Mario Botta; thru 2/10.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Rooms From the Home of John D. Rockefeller Sr.... The Best of the Best-Dressed List; thru 5/14 ... Selling The Show: Turn-of-the-Century Theatre Posters; thru 5/10... Bellevue Hospital: 250 Years in Service to New York; thru 6/14... Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; thru 6/30.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $3. Hans Haacke: Unfinished Business; 12/12-2/15... Three Photographers: The Body; 12/12-2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; *children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps* ... Portraits of Power: Paintings from the Collection of the New York *Chamber of Commerce and Industry; thru 2/22* ... Storied Shores: Lake George in Legend and History; thru 1/11 ... Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; thru 3/1 ... The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15... A Portrait of Livingston Manor: 1686-1850; thru 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 .... Max Ernst: Beyond Surrealism; thru 1/17... Women and Literature: English and American Writers from the 18th Century to the Present; thru 5/30... The Art of The New Yorker; thru 1/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St... Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested... The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo ... American Masters: Works on Paper From the Corcoran Gallery of Art; thru 1/4... New York Reviewed; thru 2/8.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10-6. $4, seniors $3, *children $2. The Promise of America; thru 3/1* ... Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Spring '87...The Waterfront Photographer; *thru Dec... America's Cup Information Center; thru* Jan... The New England Fisheries: A Treasure Greater Than Gold; thru 4/15.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection ... Calder's Circus ... John Singer Sargent: Retrospective; thru 1/4 ... Mary Lucier: Ohio at Giverny; thru 1/18... John Storrs; 12/12-3/22. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; thru 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection ... The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/11 at 10 & 2: Stamps. On view from 12/10. 12/12 at 2: 19th Century Decorative Arts, Architectural Designs and Commissions, Arts and Crafts. On view from 12/10. 12/13 at 10 & 2: Art Nouveau and Deco. On view from 12/10. **East,** 219 E. 67th St. (606-0400). 12/10 at 10: Art Nouveau and Art Deco. On view from 12/8. 12/15 at 2: Continental, English, and American Silver. On view from 12/12. 12/16 at 10: 19th Century Furniture, Porcelain, and Decorative Objects. On view from 12/12. 12/17 at 10: Collectibles. On view from 12/13.

DOYLE—175 E. 87th St. (427-2730). 12/10 at 10: December Decorative Paintings. 12/10 at 7: Annual Christmas Gifts Auction. 12/11 at 10 & 2: Important Estate Jewelry. On view from 12/10.

PHILLIPS—406 E. 79th St. (570-4830). 12/12 at 6:30: Furnishings by George M. Niedecken for Frank Lloyd Wright for the E.P. Irving House, Decatur, Il. On view from 12/10. 12/13 at 11: Christmas Collectibles. On view from 12/10. 12/16 at 6: Antique and Modern Jewelry, Watches and Gold Coins. On view from 12/11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/10 at 10:15 & 2: Important Jewelry. On view from 12/10. 12/11 at 2, 12/12 at 10:15 & 2: Faberge, Russian Works of Art, Objects of Vertu, Silver. On view from 12/10. 12/11,12 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 12/10. 12/13 at 2: Important English Furniture and Decorations. On view from 12/10. 12/13 at 2: Oriental Rugs and Carpets. On view from 12/10. 12/16 at 10:15 & 2: Fine Books and Manuscripts. On view from 12/11. 12/16 at 10:15 & 2: Collectors Carrousel. On view from 12/12.

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City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 10

GEORGE WINSTON, pianist. Avery Fisher Hall at 6 and 11 p.m. Benefit for Food for Survival Food Bank. $17.50, $20. Please take a can of food.

AMERICAN BRASS QUINTET—Works by Maurice Wright (world premiere), Brahms, David Sampson (w.p.), Anthony Piog (N.Y. premiere), Lacerda, and Renaissance music. Merkin Concert Hall at 8. $10.

VERDEHR TRIO—N.Y. premieres by Smith, Musgrave, Gotkovsky, Dickinson, Rorem. Tully Hall at 8. $10.

ELENA BASHKIROVA, pianist (U.S. recital debut). Mozart, Liszt, Albeniz. 92nd Street Y at 8. $7.50–$10.

MANHATTAN SYMPHONY, David Gilbert conductor; oboist Melanne Mueller. Music by Nowak, Corigliano, Chou, Messiaen. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

GWENDOLYN TOTH, organist-harpsichordist-fortepianist, with organist-harpsichordist Margaret Irwin-Brandon. Krebs, Roux, F. Couperin, Tomkins, Philips, Pasquini, W. F. Bach. St. Michael's Church, Amsterdam Ave. and 99th St. (247-2547), at 8. $6.

JEFFREY SCHANZER ENSEMBLE, Bernadette Speach conductor/**DAVID SIMONS**—“Quartet for Improvisers.” Alternative Museum, 17 White St. (966-4444), at 8. $6.

SARAH BRINK, harpsichordist. Bach program. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

PALMA TOSCANI, soprano, with pianist Dennis Helmrich, guitarist Ana Maria Rosado. “An Evening of Music by Jewish Italian Composers”: Rossi, Castelnuovo-Tedesco, Liuzzi, others. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

JOHN ZORN, composer. World premieres of *Goddard* and “Spillane.” Whitney Musuem at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

JENI SLOTCHIVER, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

EXA LOUISE BROWN, pianist-vocalist. Jazz. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

COLLEGIUM MUSICUM, Russell Oberlin director. Hunter College, Park Ave. and 69th, at 3. Free.

THE SOUNDS OF SEPHARAD—Moses Tawil, others, in a program of vocal and instrumental Sephardic music. Yeshiva University Museum, Room 501, Furst Hall, 500 W. 185th St., at 1. $1.

NEW YOR-UBA—Afro-Cuban jazz. American Museum of Natural History, C.P.W. and 79th St., at 7:30. $6.

CITICORP CENTER MARKET—At 1:30: Frederick Katzenberg Trio, with holiday chamber music. At 5:30: Di-Capo Opera Theatre, with Italian Christmas music. Lexington Ave. and 53rd St. Free.

JUILLIARD SCHOOL CONCERTS—Clarinetist Ignatius Walton Russo. Paul Hall, 155 W. 65th St., at 8. Free.

HOLIDAY BAROQUE FESTIVAL—Music, dance, theater, at Davis Hall, CCNY, W. 134th St. and Convent Ave., at 7. Donation.

CLIVE LYTHGOE, pianist. Works by MacDowell, Gottschalk, Gershwin. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8:30. Benefit for Roosa School of Music (718-875-7371). $35.

LEHMAN COLLEGE CHORUS, COMMUNITY CHORALE, AND CHAMBER CHORUS, Diana Battipaglia conductor. Hanukkah and Christmas concert, with works by Vivaldi, Weill, Kern, Hamlisch, Handel, and traditional music. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 7:30. Free.

LEHMAN COLLEGE JAZZ ENSEMBLE, Stanley Cowell director. Works by Danziger, Cowell, Golson, Ellington, others. Lehman Center (see above listing for address), at 12:30. Free.

STRING ENSEMBLES—Brooklyn College, Levenson Hall, Flatbush and Nostrand Aves., at 12:15. Free.

Thursday, December 11

NEW YORK PHILHARMONIC, Zubin Mehta conductor; New York Choral Artists, Susan Dunn, Shirley Verrett, Luciano Pavarotti, Matti Salminen. Verdi's *Requiem.* Avery Fisher Hall at 8. $7.50–$35.

RICHARD AND JOHN CONTI-GUGLIA, duo-pianists. Works by Brahms, Mozart, Liszt, including N.Y. premiere of *Konzertstueck* on Mendelssohn's *Songs Without Words.* Alice Tully Hall at 8. $10, $12.

JUDITH PEARCE, flutist, with pianist Elizabeth DiFelice. C.P.E. Bach, Reicha, Roussel, Bartok, Druce and Harvey. Merkin Concert Hall at 8. $10.

MANNES ORCHESTRA, Yakov Kreizberg conductor; flutist Sharon Wood. Strauss's *Don Juan*; Mozart's Flute Concerto, K. 314; Beethoven's Symphony No. 7. Symphony Space at 8. Free.

IVAN MORAVEC, pianist. Works by Bach, Mozart, Beethoven, Chopin. Metropolitan Museum at 8. $12.

VOICES OF JAZZ—Roy Eldridge, Marlene VerPlanck, Jay Leonhart, John Pizzarelli Jr., others. Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

BRIAN SMITH SEXTET/WORLD CHAMBER MUSIC ENSEMBLE—Program of Smith's music. Greenwich House, 27 Barrow St. (219-2845), at 8:30. $8.

ISABELLE GANZ, mezzo-soprano, with pianist Christopher Vassiliades. Premiere of Joelle Wallach's *Three Spanish Songs.* Church of the Holy Apostles, Ninth Ave. and 28th St. (666-2266), at 8. $6.

ANDREW BOLOTOWSKY, flutist, with pianist Mimi Stern-Wolfe. “Americana”: Works by David Soldier (world premiere), Ernest Waxman (N.Y. premiere), Joplin, Godfrey, and a Gershwin sing-along. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

STEVEN THARP, tenor, with pianist David Leighton. Songs by Purcell, Schubert, Britten, Bridge. Trinity Church, Broadway at Wall St., at 1. Free.

JUILLIARD SCHOOL CONCERT—Bassoonist John Falcone. Paul Hall, 155 W. 65th St., at 8. Free.

WILLIAM XUCLA CHAMBER GROUP—Lincoln Center Library at 4. Free.

CITICORP CENTER MARKET—At 12:30: Victorian Carollers. At 5:30: The Drummer, The Dancer, The Dreamer. Lexington Ave. and 53rd St. Free.

BARGEMUSIC—Violinist Mark Kaplan, cellist Colin Carr, pianist David Golub. Beethoven's 14 Variations for Piano Trio, Op. 44; Schubert's Piano Trios Opp. 99, 100. Fulton Ferry Landing, at 7:30. $12.

CCNY DAVIS HALL—At 10 a.m. (for young people, $2) and 7 (donation): Holiday Baroque Festival (see listing for 12/10, above). At 1: CCNY Latin Band; free. 134th St. and Convent Ave. (690-6900).

Friday, December 12

BEAUX ARTS TRIO—Trios by Haydn, Ives, Brahms. Metropolitan Museum at 8. $15.

NEW YORK PHILHARMONIC—See 12/11.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; flutists Simon Dratfield and John Ranck. Tchaikovsky's *Nutcracker* Suite; Bach's Orchestral Suite No. 4; Cimarosa's Concerto for Two Flutes. Washington Irving High School, Irving Pl. and 17th St. (799-5107), at 8. $5.

GALIMIR STRING QUARTET—Works by Berg, Mozart, Brahms. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

JUILLIARD CHAMBER ORCHESTRA/CONTEMPORARY MUSIC ENSEMBLE, Paul Zukofsky conductor; student soloist. Webern's Symphony, Op. 21; Prokofiev's Violin Concerto No. 1; Messiaen's *Et Exspecto Resserectonae.* Alice Tully Hall at 8. Free.

JUDY NIEMACK/ARTHUR SIEGAL—Evening of Gershwin's Broadway music. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $8.

DOWN TOWN GLEE CLUB, George Mead conductor; N.Y.C. Grace Church Boys' Choir. Traditional Christmas music “from near and far.” Trinity Church, Broadway at Wall St. (826-7591), at 8. $6.

AL CARMINES'S “CHRISTMAS RAPPINGS”—An urban retelling of the Christmas story. Synod Hall, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10.

SHASHMAQAM—Music and dance of Central Asia. Greenwich House, 27 Barrow St., at 8. $10.

CONCERTO CONCERT—Soloists and orchestra, Jonathan Strasser conductor. Works by Mercadante, Lalo, Saint-Saens, Khatchurian, Mozart, Franz Strauss, Berlioz, Smetana. Martin Luther King Jr. High School, Amsterdam Ave. and 65th St. (877-8908), at 7:30. $5.

WELLS COLLEGE CHOIR AND CHAMBER SINGERS, Crawford R. Thoburn director. Motets and carols. Church of the Epiphany, York Ave. at 74th St., at 8. Free.

THE KINANDERS PRESENT—A musicale for Christmas, with ensemble and soloists. Wellington Hotel, Seventh Ave. and 55th St., at 7:30. Contribution.

CESAR VUKSIC, pianist. Joelle Wallach's “Voices of the Iron Harp.” Lincoln Center Library at 4. Free.

HARRY HUFF, organist. His transcription of Tchaikovsky's *Nutcracker* Suite, with stilt-dancers Coralie Romanyshyn and Clinton Smith, Ann Lloyd Shaffer narrator. Calvary Episcopal Church, Park Ave. So. and

21st St., at 11 p.m. Donation, $6 suggested.

JUILLIARD SCHOOL RECITALS—At 6: Pianist Howard Cass. At 8: Harpsichordist Ellen Braslavsky. Paul Hall, 155 W. 65th St. Free.

CITICORP CENTER MARKET—At 12:30: Duo Cantabile, holiday chamber music. At 5:30: Salvation Army Band and Chorus. Lexington Ave. and 53rd St. Free.

Saturday, December 13

NEW YORK CITY SYMPHONY, Yakov Kreizberg conductor; pianist Uriel Tsachor (N.Y. debut). Prelude and "Liebestod" from Wagner's *Tristan und Isolde*; Liszt's Piano Concerto No. 1; Stravinsky's *Petrouchka*. Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 12/11.

COMPOSERS STRING QUARTET—Beethoven's Quartet Op. 18, No. 1; Carter's Quartet No. 4 (N.Y. premiere); Beethoven's Quartet Op. 130, with Great Fugue, Op. 133. Merkin Concert Hall at 8. $10, $15.

SHURA CHERKASSKY, pianist. Works of Bach-Liszt, Franck, Grieg, Bernstein, Tchaikovsky-Pabst, Strauss-Godowsky. 92nd Street Y at 8. $12.50–$17.50.

BEAUX ARTS TRIO—See 12/12.

MUSICA ANTIQUA KOLN, Baroque chamber ensemble. Works by Telemann, Aubert, Handel, Sachsen-Weimar, Bach. Washington Irving High School, Irving Pl. at 16th St. (586-4680), at 8. $2.

OVAL WINDOW, chamber ensemble. Works of Berberian, Poulenc, Ravel, Roger Zahab, Joelle Wallach, Christopher Vassiliades. Church of the Holy Apostles, Ninth Ave. at 28th St. (662-6134), at 8. $6.

EUTERPEAN CHORAL ENSEMBLE, Philip A. Olsen conductor. Works of Rorem, Poulenc, Vaughan Williams, Olsen; Christmas music. Trinity School Auditorium, 101 W. 91st St. (873-4017), at 8. $10.

ST. JEAN BAPTISTE CHOIR, Linda Elliott director. Handel's *Messiah*, Christmas portions. Church of the Advent Hope, 111 E. 87th St., at 11 a.m. Offering.

GRANDE BANDE/COURT DANCE COMPANY—Schutz's *Christmas Story*, an Advent celebration, staged by Frederick Renz, with Ensemble for Early Music's Boy-Quire and soloists. Cathedral of St. John the Divine, Amsterdam and 112th (316-7563), at 7:30. $15.

DAVID HYKES AND THE HARMONIC CHOIR—Music from "Solar Winds," "Harmonic Meetings," other works. School of Sacred Arts, 133 W. 4th St. (475-8048), at 7 and 9. Benefit for the School. $25.

MUSICA HUMANA, Dorothy Savitch director. American choral music by Barber, Billings, Pinkham, others. St. Michael's Church, 225 W. 99th St., at 8. $4.

CHRISTMAS CONCERT, by 20 singers in music by Verdi, Puccini, Mozart, and American and French composers. Rutgers Presbyterian Church, 236 W. 73rd St., at 7:30, with reception and buffet. $10.

JOHN KELLY, dancer and vocalist. "The New Bel Canto": Italian and French arias and songs, Baroque music. Federal Hall National Memorial, 26 Wall St. (269-0320), at 12:15. Free.

33 ⅓ JAZZ TRIO—Flutist Phyllis Nefsky, pianist Karen Lebetken, bassist Pat Nelson. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House adm., 50 cents.

AL CARMINES'S "CHRISTMAS RAPPINGS"—See 12/12.

ISABELLE GANZ—See 12/11.

JUILLIARD SCHOOL CONCERT—Pianist Jonathan Irving. Paul Hall, 155 W. 65th St., at 8. Free.

SALUTE TO GIAN CARLO MENOTTI—Spoleto Comes to BAM: A retrospective of the composer's chamber music. Soprano Marvis Martin, mezzo-soprano Katherine Ciesinski, tenor David Gordon, cellists Raimon Bolipata and Carter Brey, harpist Nancy Allen, pianists Jean-Yves Thibaudet and Charles Wadsworth, and the Ridge String Quartet. Brooklyn Academy of Music, 30 Lafayette (718-636-4100), at 8. $7.50, $10.

MOSTLY MOZART FESTIVAL ORCHESTRA, Gerard Schwarz conductor; pianist John Browning. Mozart's Symphony No. 20, Piano Concerto No. 9, and Symphony No. 41, "Jupiter." Queens College Colden Center, Flushing (718-793-8080), at 8:30. $13–$16.

GRACE CHORAL SOCIETY OF BROOKLYN/HAYDN-MOZART CHAMBER ORCHESTRA, Alexander Rom conductor. Vivaldi's *Magnificat*; excerpts from Bach's B-Minor *Mass*, and his Brandenburg Concerto No. 3. Old First Church in Park Slope, at 126 Seventh Ave. (718-624-1850), at 7:30. $8, $7 in advance.

ALICE ARTZT, classical guitarist. Works by Bach, Villa-Lobos, others. New Theatre of Brooklyn, 465 Dean St. (718-230-3366), at 3. $8.

JEFF SAMAHA SINGERS AND ORCHESTRA—Music from the Top 40, Broadway, and "soft rock." Ft. Hamilton High School, Narrows Ave. and 83rd St., Brooklyn (718-836- 0010), at 8:30. $8, in advance $7.

Sunday, December 14

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists are guitarist David Starobin, hornist Robert Routch. Beethoven's Trio for Piano, Violin, Cello; Takemitsu's *Toward the Sea*; Haydn-Scheit's Quartet for Guitar and Strings, Op. 2, No. 2; Schubert's Octet in F, D. 803, Op. 166. Alice Tully Hall at 5. $17.50.

DANIEL BARENBOIM, pianist. Beethoven's Sonatas Nos. 9, 4, 22, 32. Avery Fisher Hall at 7:30. $9–$17.50.

VIENNA CHOIR BOYS—Britten, M. Haydn, Herbeck, Praetorius, Schubert; Christmas carols, and a costumed, one-act version of Offenbach's *Monsieur et Madame Denis*. Avery Fisher Hall at 3. $10–$17.50.

VLADIMIR HOROWITZ, pianist. Metropolitan Opera House at 4. $15–$75 if available.

MUSICA ANTIQUA KOLN—Alice Tully Hall at 8. Sold out.

LYDIA ARTYMIW, pianist. Works by Mozart, Schumann, Tchaikovsky, Scriabin. 92nd Street Y at 3. $7.50–$10.

HERITAGE SYMPHONY ORCHESTRA AND CHORUS, Yaacov Bergman conductor, with soloists. Handel's *Judas Maccabaeus*. B'nai Jeshurun Synagogue, 257 W. 88th St. (496-1531), at 3. $10, $15.

NEW SOUNDS—Daniel Lentz Ensemble; Steve Gorn on the Indian flute, Ray Spiegel on tabla, pianist Elodie Lauten will play their own music. Host is John Schaefer. Merkin Concert Hall at 2. $10.

DAVID HYKES—See 12/13. Concert today at 6.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt director; violinist Jean Wells Yablonsky, flutist Julius Baker, oboists Henry Schuman, Robert Botti, oboist-English hornist Richard Killmer. Music by Bach, Albinoni, Krommer, Beethoven. Beekman Hill Church, 317 E. 50th St. (755-0995), at 3. $15.

AL CARMINES'S "CHRISTMAS RAPPINGS"—See 12/12.

ZOOT'S PARTY—Memorial concert honoring Zoot Sims, with Gerry Mulligan, David Chertok, Mel Lewis, others. New School, 66 W. 12th St. (741-5689), 7–11 p.m. Benefit for Zoot Sims Scholarship Fund at the New School: $50, $200, $300 (741-8950).

GREENWICH VILLAGE ORCHESTRA—See 12/12. At 3.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor. Prokofiev's *Peter and the Wolf*; Anderson's *Bugler's Holiday*; Intermezzo from Kodaly's *Hary Janos Suite*; others. American Museum of Natural History, 79th St. and C.P.W. (663-6021), at 3. $4.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. "For Christmas Morn": music by Britten, Victoria, Poulenc, Bruckner, Araujo, and Russian Orthodox hymns. St. Ignatius Church, West End Ave. and 87th St. (799-2528), at 4. $9.

CENTRAL CITY CHORUS, Charles Pilling director, with orchestra and soloists in a Christmas program including Haydn's "St. Nicholas Mass"; Respighi's *Laud to the Nativity*. Central Presbyterian Church, Park Ave. at 64th St. (838-0808), at 7. $5 donation.

THE CANBY SINGERS, Edward Tatnall Canby director. Unaccompanied choral music for Christmas, by Byrd, Gibbons, Poulenc, others. St. John's Church, Waverly Pl. and 11th St., at 4. $5.

CANDLELIGHT CAROL SERVICE, with church choirs, including children's and handbell choirs, with instrumentalists. Riverside Church, the Drive at 122nd St., at 4 and 6:30. Offering. At 3:30 and 6: carillonneur James R. Lawson plays variations on carols.

CHRISTMAS MUSIC, for chorus and orchestra, with brass quartet, Michael Kelly conductor. Pergolesi, Pinkham, Martin, others. Judson Memorial Church, 55 Washington Square So. (777-0033), at 3. Free.

CHRISTMAS PROGRAM—Venetian Renaissance music for multiple choirs; Respighi's *Laud to the Nativity*. Church of the Ascension, Fifth Ave. at 10th St., at 8. Preceded at 7:50 by Bach organ chorales, played by Mark Kruczek. Offering.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Frank Foster & The Loud Minority; offering. At 7:30: Galt MacDermot New Pulse Band; $3. Lexington Ave. and 54th St. (935-2200).

CHURCH CHOIR, William Whitehead conductor. Britten's *A Ceremony of Carols*; Saint-Saens's *Christmas Oratorio*. Fifth Avenue Presbyterian Church, at 55th St., at 4. Offering.

BACH VESPERS—Church choir and orchestra, Frederick Grimes director. Bach's *Magnificat*, S. 243, and *Fuga sopra il Magnificat*, S. 733. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

CHRISTMAS CAROL SING WITH ALICE PARKER—Cathedral School, Amsterdam Ave. and 112th St. (663-1165), at 4. Free.

FESTIVAL OF NINE LESSONS AND CAROLS—Brick Presbyterian Church, Park Ave. and 91st St., at 4. Offering.

HARRY HUFF—See 12/12. Today at 4.

COMPOSERS PERFORMING—Soldier String Quartet, Virgil Moorefield, Donna Long, Perkin Barnes. La Mama, Galleria Second Classe, 6 E.1st St., at 4. Contr.

"MESSIAH" SING-ALONG—Canterbury Choral Society, Charles Dodsley Walker conductor, with orchestra. Advent and Christmas portions. Church of the Heavenly Rest, Fifth Ave. at 90th (289-3400), at 4. $10.

PAUL SPERRY, tenor. Works by Weill, Schubert, and *The Scrolls*, by Larry Alan Smith, based on a text by Woody Allen. Wave Hill Armor Hall, Independence Ave. and 252nd St., Bronx (549-3200), at 3. $9.

WAHNFRIED CHAMBER ORCHESTRA, Ford Lallerstedt conductor; soprano Katherine Turner. Haydn's Symphony No. 14; Wagner's *Siegfried Idyll*; Mozart concert aria; Tchaikovsky's *Serenade* for Strings in C. Christ and Holy Family Episcopal Church, Kane and Clinton, Brooklyn (718-624-0083), at 4. $10.

QUEENS COLLEGE CHORAL SOCIETY, Lawrence Eisman conductor, with soloists and orchestra. Handel's *Messiah*. Colden Center, Queens College, Kissena Blvd. and L.I.E., Flushing (718-793-8080), at 2. $7–$9.

PARKCHESTER CHORUS, Lorraine O'Brien conductor; oboist Edwin Kasin, and vocal soloists. Christmas concert, with music by Bach, Mozart, Buxtehude, and seasonal carols. St. Peter's Episcopal Church, 2500 Westchester Ave., Bronx, at 3. Offering.

GRACE CHORAL SOCIETY/HAYDN-MOZART CHAMBER ORCHESTRA, Alexander Rom conductor, and soloists. Vivaldi's *Magnificat*; Bach's Brandenburg Concerto No. 3, and selections from his B Minor *Mass*. St. Jacobi Lutheran Church, 5406 Fourth Ave., Brooklyn (718-6643-8129), at 4. $8, $7 in advance.

BROOKLYN PHILHARMONIA CHORUS, Douglas March director. Christmas portion of Handel's *Messiah*, and the "Hallelujah" Chorus. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 3. $2.

CHRISTMAS CANDLELIGHT VESPERS SERVICE—Flatbush-Tompkins Congregational Church, E. 19th St. and Dorchester Rd., Brooklyn, at 4. Offering.

BRONX COMMUNITY COLLEGE CHOIR/BRONX ARTS ENSEMBLE STRING ORCHESTRA, John C. Hamell conductor; bassoonist William Scribner, soprano Donna Schutz. Haydn, Handel, Mozart, Pachelbel, others. Gould Memorial Library, University Ave. and 181st St., at 3. Free.

ORATORIO SOCIETY OF QUEENS, with the Church choir and the Transatlantic Symphony Orchestra, Richard W. Pretzer conductor. Handel's *Messiah*, Part I, and traditional carols. Our Lady Queen of Martyrs Church, Queens Blvd. and Ascan Ave., Forest Hills (718-268-6251), at 4. $5.

BARGEMUSIC—See 12/11. Today at 4.

RAMON JUSTICIA, guitarist/**ANNA BARTOS,** soprano. Brooklyn Music School, 126 Saint Felix St., Brooklyn (718-638-5660), at 3. Free.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor. Beethoven, Holst, Tchaikovsky, Berlioz, Sousa, others. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., at 3. Free.

WILLIAMSBURGH ALL STARS, with Gerry Eastman and Joe Ford. Williamsburgh Music Center, 367 Bedford, Brooklyn (718-384-1654), at 5. $5.

JEFF SAMAHA SINGERS—See 12/13. Today at 5:30.

CONSERVATORY ORCHESTRA, Dorothy Klotzman conductor. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

Monday, December 15

CARNEGIE HALL: THE GRAND REOPENING—Zubin Mehta and the New York Philharmonic, Peter Duchin and his Orchestra, the New York Choral Artists;

with Isaac Stern, Marilyn Horne, Frank Sinatra, Benita Valente, Yo-Yo Ma. World premiere of a work by Bernstein; music of Wagner, Bach, Mahler. Carnegie Hall at 8. $1,000 and $2,500 (903-9650).

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; Kaaren Erickson, Gretchen Greenfield, Frank Lopardo, William Stone. Handel's *Messiah.* Avery Fisher Hall at 7:30. $10–$25.

CHAMBER MUSIC SOCIETY—See 12/14. At 7:30.

HISTADRUTH IVRITH OF AMERICA—Anniversary concert, with tenor Paul Sperry, cellist Simca Heled, violinists Carmit Zori, Ida Levin, violist Karen Dreyfus, clarinetist David Krakauer, pianist Daniel Blumenthal. Works by Stutschewsky, Alotin, Bloch, Shalit, Ravel, Prokofiev. Merkin Concert Hall at 8. $30 (581-5151).

ALGONQUIN STRING QUARTET—Music by Street, Berwald, Brahms. Christ and St. Stephen's Church. 120 W. 69th St., at 8. $6.

A JAZZ NATIVITY, by Anne Phillips. With Dave Brubeck, Tito Puente, Honi Coles, Doc Cheatham, Helen Merril, Gene Bertoncini, others; Most Reverend Edmund L. Browning, narrator. St. Bartholomew's Church, Park Ave. at 50th St. (751-1616), at 8. $10.

HAROLD STOVER, organist. Works by Dupre, Stover, Stanley, Mendelssohn, Widor. Second Presbyterian Church, 6 W. 96th St., at 8. $5.

JUDY CARMICHAEL QUINTET—Music by Ellington and Basie, with Phil Flanagan, Chris Flory, Michael Hashim, Warren Vache. Cooper Union Great Hall, Third Ave. and 7th St. (254-6374), at 8. Free.

EDWARD ALDWELL, pianist. Works of Bach, Chopin, Brahms. Faculty recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

THE PIERSON ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

SOLID BRASS—10-piece ensemble, in Christmas music by Bach, Tchaikovsky, Holst, and carols. Trinity Church, Broadway and Wall St., at 1. Free.

MOZART AND BACH BY MOONLIGHT—Music for Occasions, Paul Gary conductor-violinist. Mozart's *Eine Kleine Nacht Musik*; Bach's Brandenburg Concerto No. 6 and Suite No. 2 in b. In the Sky Theater and with the laser-sky environment of the Hayden Planetarium, C.P.W. at 81st St. (873-1327), at 9. $10.

JUILLIARD SCHOOL CONCERTS—At 4: pianist Nadia Weintraub. At 6: violist Drew Tretick. At 8: tenor Peter Gillis. Paul Hall, 155 W. 65th St. Free.

WEST VILLAGE CHORALE, Gwen Gould conductor. A winter sing-in: Handel's *Messiah.* St. Luke-in-the-Fields, 487 Hudson St. near Christopher, at 7:30. $7.

CITICORP CENTER MARKET—At 12:30: The Drummer, the Dancer, the Dreamer, a wandering-minstrel trio. At 5:30: The Victorian Carollers. Lexington Ave. and 53rd St. Free.

JAZZ ENSEMBLES, Stafford Horne conductor. Scholarship benefit. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $5.

Tuesday, December 16

ORCHESTRA OF ST. LUKE'S, Michael Tilson Thomas conductor; mezzo-soprano Marilyn Horne. Mozart's Symphony No. 31, "Paris"; Mahler's *Ruckertlieder*; Beethoven's Symphony No. 3, "Eroica." Carnegie Hall at 8. $14, $20, if available.

CHAMBER MUSIC AT THE Y—Ridge String Quartet, and violinists Jaime Laredo, Peter Oundjian, cellist Sharon Robinson, violist Michael Tree. Boccherini, Berg, Mendelssohn. 92nd Street Y at 8. $11–$15.

DANIEL BARENBOIM, pianist. A Chopin program in tribute to Arthur Rubinstein. Carnegie Hall at 3. $11–$17.50.

NEW YORK PHILHARMONIC—See 12/11; tonight, Leona Mitchell for Dunn, a tenor to be announced for Pavarotti. At 7:30.

CHAMBER MUSIC SOCIETY—See 12/14. At 7:30.

JUILLIARD STRING QUARTET—Works by Sessions, Dutilleux, Beethoven. Juilliard Theater, 155 W. 65th St. (874-7515), at 8. Free.

JEFFREY SWANN—"Pianists' Choice." Beethoven, Carter, Debussy, Chopin. Town Hall at 8. $10.

JAMES DUNCAN AND KENT HOLLIDAY, pianists. Music by Andre, Scharwenka, Rubinstein, Satie, others. Merkin Concert Hall at 8. $6.

WASHINGTON SQUARE CONTEMPORARY MUSIC—Music for oboe d'amore, harp, and dancers, by Stravinsky, Berger, Cherney, Kies, Maderna, Suben, including premieres. NYU Theater, 35 W. 4th St., at 8. $5.

I CANTORI DI NEW YORK, Bart Folse director. "The Christmas Tradition": Carols, motets, holiday songs, by Billings, Britten, Folse, Hassler, Victoria, others; also traditional carols. House of the Redeemer, 7 E. 95th St. (928-4632), at 8. $8.

CRAIG CAMPBELL, organist. Grace Church, Broadway and 10th St. (254-2000), at 12:30. Free.

MOZART AND BACH BY MOONLIGHT—See 12/15.

JEFF SCHOYEN, cellist/**TIM HESTER,** pianist. Rutgers Presbyterian Church, 236 W. 73rd St., at 8. Free.

ELLEN MANDEL—Original music for piano and jazz ensemble. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

"THE WAKEFIELD SECOND SHEPHERDS' PLAY"—Company Commedia in a 14th-century holiday pageant. Trinity Church, Broadway at Wall St., at 12:45. Free.

CITICORP CENTER MARKET—At 12:30: Victorian Carollers. At 5:30: Junior High School No. 104 Chorus. Lexington Ave. and 53rd St. Free.

CLAREMONT STRINGS, with violinist Stan Kurtis. Vivaldi's *The Seasons.* Grand Central Plaza, 44th–45th Sts., Lexington–Third Aves., at noon. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 12/8 at 8: Strauss's *Die Fledermaus,* Tate conducting; Te Kanawa, Blegen, Troyanos, Rendall, Hagegard. 12/9 at 8: Bellini's *I Puritani,* Bonynge conducting; Sutherland, Blake, Milnes, Ramey, Robbins. 12/10 at 8: Beethoven's *Fidelio,* Perick conducting; Behrens, Robert Schunk (debut), Nimsgern, Hoelle, Marie McLaughlin (debut), Barry McCauley (debut). 12/11 at 8: Gounod's *Romeo et Juliette,* Domingo conducting; Soviero, Kraus, Hartman, Plishka. 12/12 at 8: *Die Fledermaus*; same as 12/8. 12/13 at 2: *I Puritani*; same as 12/9 (broadcast, WQXR). 12/13 at 8: *Fidelio*; same as 12/10. 12/15 at 8: Puccini's *La Boheme,* Rudel conducting; Mitchell, Daniels, Gulyas, Schexnayder, Holt, Furlanetto, Tajo.

Other

THE MARRIAGE OF FIGARO, by Mozart. In English, by the Juilliard American Opera Center. Juilliard Theater, 155 W. 65th St. (874-7515). 12/10, 12 at 8; 12/14 at 3. $10.

the CIVIL warS, by Robert Wilson, music by Philip Glass; Bruce Ferden conductor. Act V, the Rome Section. Next Wave Festival, at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 12/14–30; 12/14 at 7, 12/16 at 8. $15–$35.

AMATO OPERA—Strauss's *Die Fledermaus,* in English. 12/13, 31, 1/3, 10 at 7:30; 12/14, 1/4, 11 at 2:30. $10. Note: 12/14 is a Holiday Opera Party; $25. 319 Bowery at 2nd St. (228-8200).

CARMEN, by Bizet. Staged version by Manhattan Opera Association, conducted by Sybille Werner. P.S. 199, 270 W. 70th St. (787-8506). 12/11 at 7:30. $8.

THE PIRATES OF PENZANCE, by Gilbert and Sullivan. Village Light Opera Group, at F.I.T. Haft Memorial Theater, 227 W. 27th St. (279-4200). 12/11, 12, 13 at 8; 12/14 at 2. $9–$16.

THE ELIXIR OF LOVE, by Donizetti; in English, a fully staged production by the Brooklyn Opera Theater. Brooklyn Conservatory of Music, 58 Seventh Ave. (718-622-3300). 12/13 at 8. $6.

LIGHT OPERA OF MANHATTAN—Through 1/4/87: Herbert's *Babes in Toyland.* East Side Playhouse, 334 E. 74th St. (861-2287). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. Wed. Thurs. $17.50; Fri.–Sun. $20.

I CAN'T STAND WAGNER, a comic opera by Barab. The Singers Forum, 137 Fifth Ave. at 20th St. (254-7170). 12/12, 13, 19, 20 at 8; 12/14 at 4. $10.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22/87. Tickets, $5–$40. Through 1/4/87: *The Nutcracker.*

Alvin Ailey American Dance Theater

CITY CENTER THEATER—Through 12/28. Tickets $10–$30. 12/9 at 8: *Speeds; Survivors* (N.Y. premiere), by Ailey; *Stack-Up.* 12/10 at 8: *The Lark Ascending, Love Songs, For "Bird"—Wih Love, Revelations.* 12/11 at 8: *The Lark Ascending, Witness, Bad Blood, Caverna Magica.* 12/12 at 8: *Stack-Up, Cry, Suite Otis, Revelations.* 12/13 at 2: *Divining, Treading, Rainbow 'Round My Shoulder, Revelations.* 12/13 at 8: *Speeds, Bad Blood, Caverna Magica.* 12/14 at 3: *The Lark Ascending, Cry, Survivors, For "Bird"—With Love.*

North Carolina Dance Theater

JOYCE THEATER—12/9–14. Tickets, $15. 12/9 at 7:30, 12/11, 13 at 8: *Dancers in a Picture* (N.Y. premiere), *Satto, Les Noces, Pentimento.* 12/10, 12 at 8; 12/14 at 2 and 7:30: *Giuliani: Variations on a Theme, White Dragon, Resettings, Magnificat* (N.Y. premiere).

Ballet Espanol de Madrid

JOHN HOUSEMAN THEATER—Through 12/14. Tribute to Federico Garcia Lorca: *El Jaleo, Homenaje a Federico, Amargo, Desenlace.* Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 3 and 7. Weekdays, $25; weekend, $30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—12/10, 12 at 8; 12/14 at 2: **An Evening of Sacred Dance,** works by Ruth Mayer and Mary Anthony . . . 12/11, 13, 14 at 8: **Mary Anthony Dance Theatre/Phoenix,** in two premieres. The Drive at 120th St. (864-2929). $7.50.

Other

AGLAIA DANCE PRODUCTIONS—12/11, 12 at 8: **Sheila Kaminsky/Yves Musard** in a shared concert . . . 12/13, 14 at 8: **Jill Harrison and Margery Segal,** new dances by each. Middle Collegiate Church, 50 E. 7th St. (228-8108). $7.

BEBE MILLER—N.Y. premiere of "Working Order," and repertory. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/11–13, 15, 12/18–20, 22 at 8; 12/14, 21 at 3. $7.

DAN FROOT—St. Mark's Church, Second Ave. and 10th St. (674-8112). 12/13, 14 at 8:30. $6.

DANCES OF ISADORA DUNCAN—Shain Stodt and Deborah Monlux. Calvary Church, 61 Gramercy Park North (475-0830). 12/13 at 2. Benefit for St. George Shelter for the Homeless. $6.

DENNIS WAYNE'S DANCERS—Three different programs, works by Walker, Sappington, Soleau, Efesto, Brannon, Wayne, including four world premieres and ten N.Y. premieres. Program A: 12/15 at 7:30; 12/18, 19 at 8. Program B: 12/16, 17, 20 at 8. Program C, all-Norman Walker evening: 12/21 at 4:30. Triplex Theater 1, 199 Chambers St. (618-1980). $5–$15.

FEDICHEVA BALLET COMPANY—Includes *Nutcracker* excerpts. Symphony Space, 12/14 at 2 and 7. $11, $15.

KATHAK DANCE OF NORTH INDIA, with Sunayana. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (362-3366). 12/14 at 2:30. $8.

LARRY RICHARDSON AND DANCE COMPANY—Three N.Y. premieres in two programs, with live music. Marymount Manhattan Theater, 221 E. 71st St. (685-5972). 12/11, 12, 13, 14 at 8. $10.

MIMI GARRARD DANCE THEATRE—New and repertory works. Garrard Studio, 155 Wooster St. (674-6868). 12/12, 13, 17–20 at 8; 12/14, 21 at 3. $7.

MOVINGSOUNDCONCERT #3—All-premiere program, five solos with live music. St. Mark's Church, Second Ave. and 10th St. (924-0077). 12/11–14 at 8. $9.

NADINE TRINGALI—Merce Cunninghgam Studio, 55 Bethune St. (924-0077). 12/11, 12, 13 at 9. $7.

"NEW YORK POST WAVE," a new work by Marilynn Danitz. At 3 of a Kind, 514 W. 24th St. (222-7204). 12/11–14, 18–21, at 8. $8.

NEW YORK THEATRE BALLET—*The Nutcracker,* by Keith Michael. Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222). 12/13, 21 at 2. $3.50.

PILAR RIOJA—Spanish dance. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/8, 9, 11 at 8; 12/13 at 3; 12/14 at 7. $15, $23.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chili en nogada, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher/Chinese/deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.–Thurs. 11 a.m.–1 a.m., Fri. to 2 p.m., Sat. 7 p.m.–3 a.m. Private parties for 60. **(M)** **AE, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CARIBE—117 Perry St., at Greenwich St., 255-9191. Casual. W. Indian/Spanish. Spcls: curry goat, jerk chicken, conch fritters, black bean soup. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **No credit cards.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.–Thurs. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.–Thurs. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940's style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–5. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.–Fri. noon–11 p.m., Sat. 4–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Italian. Spcls: filet of veal in wine & mustard sauce, veal steak in balsamic vinegar, pasta in vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pianist Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tues.–Fri. noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, soufflé grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. South, bet. 28th–29th Sts., 689-1360. Casual. French. Spcls: warm chicken mousse with prawns & port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francaise, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5:30–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I-M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Formal. American/French. Spcls: angel hair on bouillabaisse soup, roast goose fish with vinegar sauce & deep fried cabbage, veal terrine with porcini mushroom sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** 753-6387. Casual. Spcls: smoked salmon & whitefish mousse, sea scallops with leek & lobster sauce. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15; Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KAV KAZIAN—361 E. 49th St., 751-0416. Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Fri. 5–11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf**

Cocktail Terrace: Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Private parties for 20–170. Discount P after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Sat. 11:30–10:30 p.m., Sun. 5–10:30. **(M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: *coq au vin, pot-au-feu,* rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–-Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—*W. 60th St., & CPW, top of Gulf & Western Bldg.,* 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sauteed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAMELBACK & CENTRAL—*1403 Second Ave., at 73rd St.,* 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–-Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, *vitello vitello vitello.* Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille digonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—*1584 Second Ave., at 82nd St.,* 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—*1265 Third Ave., at 73rd St.,* 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Pre-theatre prix fixe D. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun.

11-3:30. Piano bar Mon.-Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30-4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.-Fri. noon-3. High tea Mon.-Sat. 3-5. D Mon.-Sat. 7-midnight. Private parties 20-100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 5:45-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** **AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30-11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetisers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th 68th Sts., 874-2280. Casual. Continental. Spcls: braised game hen with tarragon & wild mushrooms, broiled free-range chicken, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30-4. D Mon-Sat. 5:30-11:30. Pianist Mon.-Sat. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th-75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, crispy duck. Res. sug. D Mon.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11-4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. Tango music Thurs.-Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10-5. L Mon.-Fri. 10:30-5. D daily 5-2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st-82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.-Fri. noon-2:30. Br Sat. 11:30-3, Sun. to 3:30. D Mon.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 6-10. Pre-theatre D Mon.-Sat. 5:30-7. **(M-E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.-Fri. 9-11, Sat. 10-11. Br/L Tues.-Sun.11-4. D Tues.-Thurs., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Pianist nightly from 7. **(M)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** **AE, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th-85th Sts., 877-7777. Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey & sage. Res. sug. D only Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Pianist Tues.-Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30-3:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.-Fri. 11:30-11 p.m., Sat. 3-midnight, Sun. 1-11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 718-899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

HOLIDAY SIGHTS AND SOUNDS in ever-greater array as the season expands. To those already brightening our scene, add the outdoor **City Hall Christmas tree,** lighting up at a ceremony 12/9 at 5 on the lawn. Also the 25-foot-high **English holly tree, at the Brooklyn Botanic Garden,** 1000 Washington Ave.; the **Christmas tree at the New York Botanical Garden,** Bronx, being officially set aglow 12/14 at 4:30, to the accompaniment of carols and band music; same place, the exhibit of **Victorian gardens and holiday trees** with wreaths and garlands, opening 12/13; the **Wall Street tree,** at Broad and Wall Sts.; the **Holiday Tree Show** in the White House at the **Staten Island Botanical Garden,** Snug Harbor, a display of several trees decorated by local groups; the annual **Lever House Christmas Carousel,** Park Ave. and 53rd St., whirling away through New Year's Eve (except Christmas), and concerts by the Lever Choraliers, 12/10 at 12:15 and 12/18 at 4:15; **Candlelight Evenings at the Abigail Adams Smith Museum,** 421 E. 61st St., 12/10, 11, 12, 5:30–8, with nine period rooms decorated for the holidays—$3, seniors $2.

THE MAGNIFICENT CHRISTMAS SPECTACULAR— Through 1/8/87, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). This year's program is an encore of 1985's: "The Rockette Christmas Carousel," "The Nutcracker, a Teddy Bear's Dream," "Christmas in New York—A Winter Fantasy Scene," complete with an ice rink, are all back. Morning, afternoon, and evening shows on a varying schedule. No performance 12/10 or 1/7, but there *are* shows on Christmas and New Year's Day. $22, $25.

HOLIDAY CELEBRATIONS—(See also Children, below.) **Ansche Chesed's Hanukkah Arts Festival,** 12/13, 8:30–11 p.m.; 12/14, 12:30–5:30, at 251 W. 100th St. (865-0600); $3, children $1. Tom Glazer will give a folk concert at 3 on Sun. ($7), and there'll be storytelling, a latke-eating contest, lots of Jewish crafts like calligraphy and paper-cutting, magicians, appearances by Calvin Trillin; and kids' activity includes the making of a menorah . . . **The Best Christmas Pageant Ever,** Barbara Robinson's holiday story, will be read by Anne Jackson and her daughter, Roberta Wallach, 12/10 at 6:30, at Symphony Space, Broadway and 95th St. (864-5400); $5 . . . **Hundreds of tubas** and their players, all led by tuba maven Harvey Phillips, will turn up at Rockefeller Center's skating rink 12/14 at 3:30, for their annual toot . . . **We Need a Little Christmas—Now!** is the perfectly titled **AIDS benefit,** a show at the Church of the Heavenly Rest, Fifth Ave. and 90th St., 12/15 at 8. Songwriters and performers on hand include Betty Buckley, Cy Coleman, Victor Garber, Portia Nelson, Jane Connell, Gretchen Cryer, Stephen Schwartz, Betty Comden and Adolph Green, many more. Tickets, $15–$50, or $100 with a performers' receeption (279-4200) . . . A **Medieval Festival by the Ten Ten Players,** 12/13, 20 at 8; 12/14, 21 at 2; Park Avenue Christian Church at 85th St. (879-7669); $10, seniors and students $8—"The Son of Getron," a costumed miracle play, with the Recorder Consort, dancers, and other musicians . . . The **Winter Folk Festival,** 12/12–14, at the Ethnic Folk Arts Center, 179 Varick St. (691-9510)—Dance workshops in Hungarian, Romanian, Balkan dances, 10:30–6 Sat., noon–5 Sun. ($5 or $6), with dance parties Fri. at 9:30, Sat. at 8 ($5) . . . **"Hanukkah, You Light Up My Life,"** a hands-on family workshop, 12/14, 2–4, at the Yeshiva University Museum, 2520 Amsterdam Ave. (960-5390)—Art activities include making Hanukkah lamps, collages, mobiles, with materials like clay and foil provided; $2.50, $1.75 . . . **Ornament-making workshops at the Ukrainian Museum,** 203 Second Ave. (228-0110), 12/13, 14, 2–4; $4, seniors and students $3.50, children 7–12 free.

FOR BROWSERS AND BUYERS—Book fairs include two sales of Jewish treasures: through 12/11, at **Kings Bay Y,** 3495 Nostrand Ave., Brooklyn, 11:30–4:30; and books and gifts at the **Y of Washington Heights and Inwood,** 54 Nagle Ave., 12/14, 11–5. Also, the **Judson Book and Record Fair,** Judson Memorial Church, 55 Washington Sq. So., 12/13, 10–4 . . . **Steuben Glass's One-of-a-Kind** exhibit winds up 12/13, open during store hours at Fifth Ave. and 56th St. Prices are high here, naturally, but just look at *Odyssey,* a crystal piece inspired by Homer's epic and embellished with gold and silver . . . The **annual Christmas Crafts Fair** covers two weekends, 12/13, 14, 20, 21, 11–7, at the Martin Luther King Jr. High School, Amsterdam Ave. and 65th St. $3 to get in, and you'll find jazz, food, Santa Claus (2–4 only), along with a range of crafts . . . The **Zen Arts sale,** 12/13, 14, at New York Zendo, 223 E. 67th St., 10–6 daily; $1. Both Eastern and Western crafts, and food with an Eastern flavor.

TOURS

ADVENTURE ON A SHOESTRING—12/13 at 1, meet on N.W. corner of First Ave. and 51st St. for a walk around Beekman Place and Sutton Place; $5. Also 12/13 at 3, meet on N.W. corner of Second Ave. and 59th St., for a Tramway trip and walk around historic Roosevelt Island; $5, plus $2 fare. (265-2663.)

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). Phone for schedule of activities and out-of-town tours. Both these, 12/14: 1–3:30, a **visit to a printmaking workshop,** an artists' work space with etching and lithographic presses, to see how it's done; $13 . . . 11 a.m.–5, the **Metropolitan Museum,** to tour the "Decorative Art and the Aesthetic Movement" exhibition; $12.

MUNICIPAL ART SOCIETY TOUR—(935-3960). 12/10 at 1: a tour of Artkraft-Strauss Sign Corp., to see how signs and marquees that light up New York are made, with v.p. Tama Starr; $10 . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign; free.

CENTRAL PARK—12/14 at 2, meet at the Dairy, 65th St. west of the Zoo, for a winter-photography walk; take your own camera. Free (397-3091).

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Bird walk, 12/13 at 8 a.m.; $3. Wetland walks each Sun. at 1, first Wed. of month at 10 a.m.; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

SOCCER—New York Express (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 12/14 at 5:05 vs. Cleveland. $9–$13.

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 12/13 at 7:30 p.m. vs. Atlanta; 12/16 at 7:30 p.m. vs. Boston. $8–$20. . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 12/12 at 7:30 p.m. vs. Philadelphia. $6–$15.

COLLEGE BASKETBALL— (Madison Square Garden Arena; 564-4400): 12/13 at 12:30 p.m.: Hofstra vs. Marist and St. John's vs. UCLA. $10–$14.50.

HORSE RACING—Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 12/10, Joe Palmer (NYB); 12/13, Nashua; 12/14, Tempted.

FOOTBALL—Jets: 12/13 at 12:30 p.m. vs. Pittsburgh. Giants Stadium, East Rutherford, N.J. (421-6600). Sold out. . . . **Giants:** 12/14 at 1 p.m. vs. St. Louis. Giants Stadium, East Rutherford, N.J. (201-935-8222). Sold out.

STEPS—December Winter Series 6-Mile Race 12/14 at 10 a.m. (NYRRC members only): Over 1,500 runners of all ages and paces are expected to compete in a 6-mile race through Central Park, sponsored by the N.Y. Road Runners Club. Begins and ends at 90th Street and Fifth Ave. $7. Call 860-4455.

BOXING—(Madison Square Garden Felt Forum; 564-4400): 12/11 at 7:30, Meldrick Taylor vs. Virgil Hill; also 7 preliminary bouts. $10–$20. . . 12/13 at 7 p.m., WBA Heavyweight Championship Fight—Champion Tim Witherspoon defends his title against Tony Tubbs; also several preliminary bouts. $25–$100.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 12/10 at 7:30 vs. Los Angeles; 12/15 at 7:30 vs. Minnesota $9–$22. . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 12/11 at 7:35 vs. Islanders; 12/14 at 7:35 vs. Montreal. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 12/13 at 7:05 vs. Devils; 12/16 at 8:05 vs. Minnesota. $16–$26.

CHILDREN

AMAHL AND THE NIGHT VISITORS, by Menotti; Little Orchestra Society, Dino Anagnost conductor; the cast includes live animals. Avery Fisher Hall, Broadway at W. 64th St.; 704-0840. 12/13 at 11 a.m. and 1 p.m.: The composer introduces the performance, which he directed. $9–$19.

LITTLE IS BIG: A TALE OF PEACE by the Shadow Box Theatre at Public School 76 (220 W. 121st St. between Powell St. and Douglas St.; 724-0677). 12/9–12/12 at 10:30 a.m. each day: With the magic of colorful shadow puppets children can see how conflicts can be resolved non-violently. $3.

A TAPESTRY OF DREAMS at St. Bart's Playhouse (Park Ave. at 50th St.; 832-6635). 12/13, 12/20 at 1 and 3 and 12/14 at 3: A musical inspired by the writings of young people and performed by children. $5.

STORY HOUR at the French Institute/Alliance Française (22 E. 60th St.; 355-6100, ext. 215). 12/12 at 4: A selection of picture books will be read in French for children ages 3–6. Pre-registration is required. $1.

THE DANGEROUS CHRISTMAS OF RED RIDING HOOD by Tada! at the Actors Outlet (120 W. 28th St.; 627-1732). 12/12/86–1/11/87: A family musical told from the point of view of the wolf. Every Fri. at 7:30 p.m., every Sat. at 1:30 p.m. and 4 p.m., and every Sun. at 3 p.m.. Also 12/29 and 12/30 at 11 a.m., 3 p.m., and 7:30 p.m. Children, $5; adults, $5.50.

WAVE HILL (675 W. 252 St., Bronx; 549-3200). 12/13, 3:30 p.m. and 7 p.m. at the Armor Hall: "Wave Hill Revels"—Medieval revelry combining elements of dance, song, and drama for the whole family. An interpreter for the deaf will also be on hand. $9. . . 12/14, 1 p.m.–3:30 p.m. at the Learning Center: "Origami Workshop"—Join Alice Gray and learn to make geometric shapes and animal forms. $9 (must pre-register before 12/12).

THE NUTCRACKER at the Brooklyn Center for the Performing Arts, Brooklyn College (Flatbush and Nostrand Aves., Brooklyn; 718-434-1900). 12/13 and 12/21 at 2: A troupe of fifteen dancers brings to life the story of the magical Nutcracker doll. $3.50.

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St. and Convent Ave.; 690-6900). 12/14 at 3 p.m. and 12/20 at 7 p.m.: A holiday musical about charming mythical characters and the discoveries they make about believing. Adults, $7; children, $5.

CITICORP CENTER MARKET—Lexington Ave. and 53rd St. 12/13: at 12:30, 2, Hanabelle the Clown; 1, origami workshop with Gay Gross; 2:30, Max the Roving Robot. 12/14: at 1:30, puppet show; 2:30, ornament-making workshop with Betsy Thompson. Free.

THE JUNGLE BOOK at the Bronx Museum of the Arts (1040 Grand Concourse at 165th St., Bronx; 681-6000). 12/13 at 1: Pegasus Productions will present Rudyard Kipling's classic adventure using life-size puppets, magical effects, and unique sets. Free.

CHILDREN'S HOLIDAY FESTIVAL at New-York Historical Society (170 C.P.W. at 77th St.; 873-3400)—12/13 at 1: An afternoon featuring animated films, a toy clinic, and other activities. Open Tues.-Sat. 10-5 and Sun. 1-5; Adults, $2; seniors, $1.50; children, $1.

SOUTH STREET SEAPORT MUSEUM—12/13, noon-5: "Children's Holiday Fair"—Fancy ropework in the Water Street Gallery, maritime tree decorating in the Visitors' Center, and "Christmas at Sea," a special tour of the historic ships. Adults, $4; seniors, $3; and children, $2. Hours: 10-5 daily.

BIG APPLE CIRCUS at Lincoln Center (Damrosch Park, between the Metropolitan Opera House and State Theatre; 391-0767). 12/9-1/4/87.: Ringmaster Paul Binder re-creates a Carnivale theme taking the audience on a whirlwind tour of "Mardi Gras" in New Orleans, "Carnivale" in Venice, and "Fiesta Mexicana" in Mexico. Circus acts from around the world will be presented and include trapeze artists, acrobats, aerialists, jugglers, comics, clowns, elephants, horses, and dogs. Performances: 12/9, 12/10 at 7:30 p.m. and 12/11, 12/16 at 11 a.m., $10-$28; 12/13 at 4 p.m. and 12/14 at 12:30 p.m., $10-$30.

BEAR CUB CAPERS at Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—12/13 at 1:30: The Hello Puppets will present this Russian folk tale about madcap little bears, recommended for children ages three and older. $3. Followed by a "Please Touch" demonstration, in which children can handle antiques. $2.

LADY LIBERTY, a musical production honoring America's early immigrants, will be presented by John Henry Davis, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 12/13 at 1 p.m. and 12/14 at 12:30 p.m. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 12/13, 12/14 at 11 and 1: *The Great American Teddy Bear Show,* by Nancy and Bob Brownstone. $3.

HANSEL AND GRETEL, a musical (holiday version), at Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 1/6/87. $3.50 (reservations necessary).

LONG RUNNERS—For details on regularly scheduled and continuing shows, please refer to last week's issue.

CITY OF NEW YORK PARKS AND RECREATION—At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—12/13 at 1: "Candlemaking"—Make candles for the holidays with the Wiz. Free (must reserve).

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 12/13, 12/14 at 1:30 and 3 each day: "Design and Print a Game"—Design your own board game using silk screen and other printmaking techniques. Hours: Tue.-Fri. 1-5; weekends, 11-5. Museum will be closed 12/8 and 12/9. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 12/13, 12/14, 1-3: "Punch and Judy Walkaround"—A non-traditional puppet show. Hours: Mon., Wed., and Fri. 2-5; Thurs. (family night) 2-8; Sat., Sun., holidays 10-5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 12/14, at 2 p.m.: "Return of the Old Sea Captain"—A story of old New York by the Marquis Puppet Studio. Adults, $1; children, 50 cents. Hours: Tue.-Fri. 10-5; Sat. and Sun. 12-5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 12/13 at 1: "Meet the Preservationist," for ages 7 and above. Hours: Wed.-Fri., 2-5, Sat. and Sun., 11-5. $2.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.-Mon., Ricardo Guerra. Tues.-Thurs., Aloisio Aguiar and his group. Fri.-Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6-8, Joan Bud, Alan Kamen, Hide Tanaka. 12/10, Charlie Turyn Trio. 12/11, Leni Stern Trio. 12/12,13, Michele Hendricks Trio. 12/14, Barbara Beruna Trio. 12/15, Kenny Williams Trio. 12/16, Bill Washer Trio. 12/17, Tom Varner Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 12/14, Freddie Hubbard Quintet. 12/15, Cecil Payne All Stars. 12/16-21, Monty Alexander Trio with special guests Harry 'Sweets' Edison and John Collins. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 12/11, Phil Ochs Song Night featuring Buskin & Batteau, Ronie Gilbert, Christine Lavin, David Massengill. 12/14, Suzanne Vega. 12/15, Timbuk 3, Don Dixon. 12/16, La Bamba's 4th Annual Christmas Benefit for the Project to Find and Protect Missing Children. ***No credit cards.***

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 12/13, pianist Ronnie Matthews with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St.,308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.-Sat. from 9-midnight. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 12/14, the Joey Caveseno All Stars. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. 12/16-21, The Cecil Taylor Sextet. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 12/14, Astrud Gilberto. 12/15,22, Les Paul Trio. 12/16-21, Dizzy Gillespie. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Singer-dancer Donna McKechnie, moonlighting from *A Chorus Line,* accompanied by Mike Wolff, every Fri. & Sat. at 11 p.m., thru 12/20. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. **Upstairs:** 12/12 at 8, musical comedy team The High Heeled Women in *It's a Broad, Broad, Broad World.* **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 12/10-13, 10-3 a.m., singer Judy Niemack with guitarist Mitch Stein and Dennis Irwin on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun. 5-10, Stan Edwards. Sun. & Mon., 10-3, Bob Dorough with Bill Takas. Tues., 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Quartet. Thurs.-Sat. at 9:30, 10:30 and midnight, Mary O'Dowd and her Band. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 12/13, pianist Don Friedman with Harvie Swartz on bass. 12/14,15, pianist Esther Blue. 12/16-20, pianist Bill Mays with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/13, raconteur and renaissance man, Jonathan Schwartz with singer Bobbi Rogers, Tues.-Sat. at 9 & 11. 12/16-1/3, singer Mark Murphy will co-star with Johathan. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 12/10, Big Dog. 12/11, Ellen Germaine. 12/12,13, Art Blakey and the Jazz Messengers. **AE, CB, DC, MC.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, ragtime pianist Terry Waldo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 12/11, Everything But The Girl. ***No credit cards.***

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 12/14, Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Sonny Fortune, Charles Davis, Dick Griffin, David Williams, Rudy Collins. 12/15, Gil Evans' Orchestra. 12/16-21, David Murray Octet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 12/13, the hit group "Main Ingredient," Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. 12/16-20, Harold Melvin and the Blue Notes. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 12/10, Binky Phillips. Shows from 9 p.m. ***No credit cards.***

VILLAGE CORNER—142 Bleecker St., 473-9762. 12/10,11, Frank Kimbrough. 12/12,13, Lance Hayward alternating with Frank Kimbrough. Music Sun.-Thurs. 8-2 a.m., Fri.-Sat. 9-3 a.m. ***No credit cards.***

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Thru 12/21, Tues.-Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 12/14, Frank Morgan Quarter. 12/15, Mel Lewis Big Band. 12/16-21, Johnny Griffin Quartet. Shows at 10, 11:30, & 1 a.m. ***No credit cards.***

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.-Sun. from 9. 12/10-14, The Chip White Ensemble with guest singer Vanessa Davis. 12/16, Steve Bargonetti's Triad. 12/18-21, The Lou Donaldson & Co. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 12/13,15-20, guitarist Tal Farlow with Gary Mazzaroppi on bass. 12/14, guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 12/10,11, Jerry Lee Lewis; Kristi Rose and the Dying Breed. 12/12,13, Pure Prairie League; Soozie Tyrell. 12/15, New Model Army. 12/16,17, Billy Bragg; Hank Wangford. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. 12/10,11, Jim Mack. 12/12,13, Tom Ruland. 12/15,16, Ten Brooks Molly. 12/17,18, Drew Perkins. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 12/16-21, Pudgy, Tues.-Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.-Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 12/14, comedians Jeff Justice, Scott Bruce, Mike Egan, Steve Sashen, Danny Curtis and Hiram Kasten, Sun.-Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30. 12/15-21, Barry Weinbraub, Rick Aviles, Jeff Justice, Mike Egan, Danny Curtis, Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.-Thurs. 8 p.m.-4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. ***No credit cards.***

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Fri.-Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 12/10, magician Imam and comedian Terry Day. 12/11, magician Jo Monte and Terry Day. 12/12,13, magician Torkova and comedian Vincent Girardi. 12/16, comedy showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

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THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 12/10, Baba Olatunji. 12/11, Skatalites. 12/12, Samba! 12/13, Loremil Machado. 12/16, Moonfire featuring Lonnie Harrington. 12/17, Mario Rivera and the Salsa Refugees. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.-Sat. at 6:30.... Thru 12/27, singer Rita Gardner with Buddy Barnes in *Say It With Music*, Tues.-Sat. at 9... 12/13,20 at 11, singer Laurie Beechman. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!*, produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30... John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist Chris Barrett in *It's a Grand Night for Singing*, Wed.-Thurs. 9–midnight, Fri.-Sat. to midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 12/10 at 10:30, singer Aleta St. James with Connie Meng. 12/11 at 10:30, singer Toni Smith with pianist Miss Betsy Hirsch. 12/15 at 8, singer Leslie Welles with John Jacobsen; *Laughing Matters!* musical comedy revue at 10. 12/16,17 at 10:30, singer Judy Saul. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 12/10 at 8, Jon Andersson. 12/11 at 8, Alexandra Cortese; Judy Bro at 10:30. 12/12 at 8, Alexandra Cortese; Leigh Clark at 11. 12/13 at 8, Sidney Myer *At Home At Panache.* 12/14 at 8, Once Before I Go. 12/15 at 8, Diane Troup. 12/16 at 8, Betsy Wolfe. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Laura Theodore, and Cookie Watkins. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. at 5. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 12/11 at 8, singer Delores Adams. 12/12 at 8, Gail Leslie Gordon; Annette Williams and Pat Giamminaro at 10:30. 12/13 at 8, Bernadette Drayton; Susan Neri at 10:30. 12/14 at 8, Arnie Chandler, Barbara Bleier and Barbara Rose. 12/15 at 9, Jane Scheckter with Lee Musiker and Jay Leonhart. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 1/3, Julie Wilson presents "Thou Swell" a celebration of Rodgers and Hart, Tues.-Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short every Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.--Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3–7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 1/17, singer Lori Dobson and her band. **Broadway Lounge:** Singer-pianist Irene Hartfield performs Wed.-Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8–midnight. Pianist Nancy Winston, Sat.-Sun., 6–10. **Oak Room:** Pianist/composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.-Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.-Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.-Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

CHEZ JOSEPHINE—414 W. 42nd St., 594-1925. Continental bistro with singer-pianist Priscilla Hood, every Tues.-Sat. from 7–11. **AE, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Tues.-Sat. from 10 p.m.-2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist Rudy Roberson Tues.-Sat. from 8 p.m. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art deco lounge featuring the Joe Derise Duo, Tues.-Sat. from 9–1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7–11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., Dec. 10

3:00/WNCN—Grieg: *Holberg* Suite, Op. 40; **Stravinsky:** Divertimento.

WNYC—Norgaard: Sym #3.

4:00/WQXR-AM/FM—Maldere: Sym in g, Op. 4, #1; **Ravel:** Introduction & Allegro.

5:00/WNCN—Mendelssohn: Variations & Scherzo, Op. 81.

6:00/WNCN—Vivaldi: *Four Seasons:* "Summer."

7:03/WQXR-AM/FM—Beethoven: Violin & Piano Sonata #3 in E-Flat, Op. 12, #3.

8:00/WNCN—Schubert: Sym #8 in b, "Unfinished"; **Rachmaninoff:** Prelude in b, Op. 23, #10.

WNYC—Young Concert Artists 25th-Anniversary Gala, with performances by pianists Emanuel Ax and Ruth Laredo, violinists Ida and Ani Kavafian, Daniel Phillips, flutists Paula Robison and Eugenia Zuckerman, sopranos Marvis Martin and Dawn Upshaw.

8:05/WQXR-AM/FM—Gould: Spirituals for Orchestra; *Burchfield Gallery.*

9:00/WNCN—Handel: Cto for 2 Wind Ensembles & Strings #3 in F.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Dec. 11

3:00/WNCN—Liszt: Sonata for Piano in b; **Schumann:** Five Pieces in Folk-Style for the Cello & Piano.

WNYC—Historic recordings of the music of Fauré by Nadia Boulanger and Marguerita Long.

4:00/WQXR-AM/FM—Wiren: Serenade for Strings.

5:00/WNCN—Telemann: Sonata for Viola da Gamba in a; **Lalo:** Fantaisie-Ballet for Violin & Orch.

6:00/WNCN—Mozart: Notturno; **Doppler:** *Airs valaques,* Op. 10.

7:03/WQXR-AM/FM—Musical Chemistry. An anniversary reunion with duo-pianists Hambro and Zayde.

8:00/WNYC—The Brooklyn Academy of Music Chamber Music Series. The Cleveland and Meliora Quartets. **Haydn:** Qt in d, Op. 76, #2; **Beethoven:** Qt #14 in c-sharp, Op. 131.

8:05/WQXR-AM/FM—Franck: Sym in d; *Psyche:* "Gardens of Eros."

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Orchestra of St. Luke's. Michael Tilson Thomas, conductor; soprano Hildegard Behrens. **Mozart:** Sym #34 in C; **Wagner:** "Wesendonck" Lieder.

Fri., Dec. 12

3:00/WNCN—Mozart: Divertimento #14 in B-Flat; **Ravel:** Qt in F.

WNYC—Rochberg: Oboe Cto.

4:00/WQXR-AM/FM—Mozart: Piano Sonata #2 in F; **Mendelssohn:** *A Midsummer's Night Dream.*

5:00/WNCN—Vivaldi: Sonata for 2 Violins in d, Op. 1, #12; **Liszt:** "Mephisto" Waltz #1.

6:00/WNCN—Haydn: Trio Sonata in E-Flat; **Rossini:** *La Gazza Ladra:* Ov.

7:04/WQXR-AM/FM—Weber: Trio for Flute, Cello & Piano.

8:00/WNCN—Wagner: *Siegfried Idyll;* **C. P. E. Bach:** Sym in B.

WNYC—World of Opera. **Offenbach:** *Le Voyage dans la lune.*

8:05/WQXR-AM/FM—Berlioz: *Harold in Italy; The Damnation of Faust:* Dance of the Sylphs.

9:00/WNCN—Grainger: "My Robin Is to the Greenwood Gone."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; pianist Sergei Edelmann. **Beethoven:** Piano Cto #1 in C;

Sat., Dec. 13

9:05 a.m./WQXR-AM/FM—Piano Personalities. Radu Lupu. **Schubert:** Piano Sonata in A-Flat; Two Scherzi; **Beethoven:** Piano Sonata #20 in G, Op. 49, #2.

10:00 a.m./WNCN—Dowland: Dances; **Grofé:** *Grand Canyon* Suite.

10:04 a.m./WQXR-AM/FM—Lully: Suite for Trumpet, Kettledrums & Oboes; **Tchaikovsky:** Serenade in C for Strings.

11:00 a.m./WNCN—Schulz-Evler: Concert Arabesques on Themes of "By the Beautiful Blue Danube."

11:05 a.m./WQXR-AM/FM—Haydn: Sym #100 in G, "Military"; **Elgar:** *The Spanish Lady* Suite.

12:00/WNCN—Schubert: Impromptu in c, Op. 90, #1.

12:05/WQXR-AM/FM—Handel: *Royal Fireworks Music;* **Janacek:** Sinfonietta.

1:00/WNCN—Dvorák: Slavonic Dances, Op. 46, #1 & #5; **Haydn:** Sonata for Piano #14 in C.

2:00/WQXR-AM/FM—The Metropolitan Opera Broadcast. **Bellini:** *I Puritani* (Sutherland, Blake, Milnes, Ramey/Bonynge).

5:00/WNCN—Tailleferre: Quatuor; **Mozart:** Sym in G, "Old Lambach."

6:00/WNCN—Bernstein: *On the Town:* Three Dance Episodes.

6:05/WQXR-AM/FM—Telemann: Trumpet Cto in D; **Tchaikovsky:** *Romeo and Juliet.*

7:00/WNCN—Grieg: *Peer Gynt* Suite #2, Op. 55; **Fauré:** *Pelléas et Mélisande,* Op. 80: Incidental Music.

8:00/WNCN—Bach: Cantata, "Aus tiefer Not Schrei ich zu dir"; **Vivaldi:** Cto for Oboe, Strings & Continuo in g, Op. 11, #6.

8:04/WQXR-AM/FM—Grieg: Piano Cto in a.

9:00/WNCN—Saturday Night Opera. **Massenet:** *Manon* (Sills, Gedda, Souzay, Bacquier, Ambrosian Singers, New Phil Orch/Rudel).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Berlioz:** *Beatrice and Benedict:* Ov; **Hartmann:** Adagio; **Beethoven:** Sym #5 in c.

Sun., Dec. 14

9:05 a.m./WQXR-AM/FM—Piano Personalities. Joerg Demus. **Schubert:** Twelve Landler.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Variations on "I bin a Kohlbauern Bub," Op. 49; **Dowland:** *Lachrimae Antiquae.*

WNYC—Handel: German Aria.

11:00 a.m./WNCN—Vaughan Williams: *Wasps:* Ov; **Debussy:** *Images,* Book 2: "Cloches à travers les feuilles."

WNYC—The Liszt Centennial.

12:00/WNCN—Brahms: Chorale Preludes, Op. 122, #4, #5, #8–#11.

1:00/WNCN—Chicago Symphony Orchestra. Daniel Barenboim, conductor. **Schubert:** Sym #8 in b, "Unfinished"; **Beethoven:** Sym #3 in E-Flat, Op. 55, "Eroica"; "Egmont" Ov.

WNYC—Dahl: Cto a tre; **Mozart:** Clarinet Qnt in A.

3:00/WNCN—Purcell: *The Old Bachelor:* Incidental music; **Wolf:** Intermezzo.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor. **Weber:** *Oberon:* Ov; **Beethoven:** Cto #3 for Piano & Orch in c; **Haydn:** Cto for Trumpet & Orch in E-Flat; **Tchaikovsky:** *Francesca da Rimini.*

4:00/WNCN—Vivaldi: *Four Seasons:* "Winter," Op. 8, #4.

6:00/WNCN—Vivaldi: Cto for Violin, Cello, Strings & Harpsichord in A.

6:05/WQXR-AM/FM—Schubert: Sym #3 in D.

7:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #4; **Haydn:** Cto for Trumpet in E-Flat.

WNYC—Richter: *Landscapes of the Mind II;* **Carter:** *The Minotaur,* Ballet Suite.

7:30/WNYC—World Premiere Broadcast. **Carter:** String Qt #4 (Composers String Quartet). Recorded live at Merkin Concert Hall.

WQXR-AM/FM—Chopin: Etudes, Op. 10: #1–#6.

8:00/WNCN—Bizet: *Carmen:* Fantasy; **Frescobaldi:** Baletto Terzo.

8:05/WQXR-AM/FM—Weber: *Der Freishütz* (Behrens, Kollo, Meven, Donath, Moll, Bavarian Radio Chorus & Orch/Kubelik).

9:00/WNCN—Various: Harp Works; **Tchaikovsky:** *Romeo and Juliet.*

Mon., Dec. 15

3:00/WNCN—Mozart: Cto for Bassoon #1 in B-Flat; **Chausson:** Poème for Violin & Orch.

4:00/WQXR-AM/FM—Copland: Duo for Flute & Piano; **Handel:** *The Faithful Shepherd.*

5:00/WNCN—Borodin: *Prince Igor:* Ov; **Bach:** Capriccio on the Departure of His Beloved Brother in B-Flat.

6:00/WNCN—Vivaldi: Cto for Bassoon, Strings & Harpsichord in e.

7:04/WQXR-AM/FM—Giuliani: Grand Sonata in A for Flute & Guitar.

8:00/WNYC—The 1986 Salzburg Festival. **Bizet:** *Carmen* (Mueller, Carreras, van Dam, Vienna Phil/Karajan).

8:05/WQXR-AM/FM—Bach: *Christmas Oratorio:* Excerpts (Ameling, Watts, Pears, Krause, Lubecker Kantorei, Stuttgart Chamber Orch/Munchinger).

9:00/WNCN—C. P. E. Bach: Sym in A; **Rimsky-Korsakov:** Concert Fantasy for Violin & Orch, Op. 33.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leonard Bernstein, conductor; violinist Mi Dori. **Bernstein:** Serenade (after Plato's *Symposium*) for Violin & Orch; **Tchaikovsky:** Sym #6, "Pathetique."

Tues., Dec. 16

3:00/WNCN—Gershwin: Second Rhapsody for Piano & Orch; **Vivaldi:** *L'Incoronazione di Dario:* Ov.

WNYC—Foss: Baroque Varations; **Kagel:** *Ludwig Van.*

4:00/WQXR-AM/FM—Respighi: *Poema autunnale.*

5:00/WNCN—Handel: Sonata for Flute & Continuo in b, Op. 1, #9; **Mompou:** *Fêtes Lointaines.*

6:00/WNCN—Weber: *Invitation to the Dance.*

7:03/WQXR-AM/FM—Boccherini: Qnt in E, Op. 18, #6.

8:00/WNCN—WNCN Live. Mendelssohn String Quartet.

WNYC—Tippett: Cto for Orch; **Vaughan Williams:** 5 Variants of *Dives & Lazarus.*

8:05/WQXR-AM/FM—Rheinberger: *The Star of Bethlehem.*

9:00/WNCN—Weber: Sonata for Violin & Piano in F, Op. 10, #1; **Vivaldi:** Cto for Bassoon in a.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor. **Dvorak:** Five Bagatelles; **Barber:** Violin Cto; **Prokofiev:** Sym #6 in e-flat.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, December 10–12 and 15–16

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00
2 News
4 Today in New York
5 Jayce and the Wheeled Warriors
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
H Thu/20,000 Leagues Under the Sea (animated)
M Wed/**Movie:** A Piece of the Action
S Wed/**Movie:** Roll of Thunder, Hear My Cry
Mon/**Movie:** The Christmas That Almost Wasn't

6:30
2 Today's Business
4 News
5 Centurions
9 700 Club
11 Robotech
H Fri/**Movie:** He Makes Me Feel Like Dancin'
Mon/For Better or for Worse
M Mon/**Movie:** The Elephant Man

6:35
H Wed/Emmet Otter's Jug-Band Christmas

6:45
21 31 AM Weather

7:00
2 Morning News
4 Today
5 Rambo
7 Good Morning America (cc)
11 Heathcliff
21 Lilias, Yoga and You
31 Ohayo! New York
H Thu/For Better or for Worse
Mon/Babar and Father Christmas
Tue/Ziggy's Gift
M Fri/**Movie:** Dreamscape
Tue/**Movie:** To Please a Lady
S Tue/**Movie:** The Elephant Man

7:30
5 Defenders
9 Straight Talk
11 GoBots
21 Hooked on Aerobics
H Fraggle Rock (cc)
M Thu/**Movie:** The Guns of Navarone
S Thu/**Movie:** Give My Regards to Broad Street

8:00
5 The Flintstones
11 Galaxy Rangers
13 3-2-1 Contact
21 Sesame Street
H Wed/**Movie:** The Competition
Thu/**Movie:** Fandango
Fri/**Movie:** Highpoint
Mon/The Nutcracker: A Fantasy on Ice
Tue/**Movie:** Baby Blue Marine
S Wed/**Movie:** Christmas Lillies of the Field
Fri/Someone's in the Kitchen With Jamie
Mon/Faerie Tale Theatre: The Princess Who Had Never Laughed

8:30
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers
M Wed/**Movie:** Christmas Mountain
Mon/**Movie:** Sun Valley Serenade
Tue/**Movie:** A Shining Season
S Fri/Santa's Magic Toy Bag

9:00
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 The Munsters
13 Sesame Street
21 Instructional Television (concludes at 3)
31 Captain Kangaroo
M Fri/**Movie:** The Owl and the Pussycat
S Fri/Room to Move
Mon/Hewitt's Just Different

9:05
S Tue/The Paper Chase: The First Year

9:30
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
11 Sanford and Son
31 Body Electric (except Wed)
Wed/Wildside
H Thu/The Talk Show
Fri/Not *Necessarily* the News
Mon/**Movie:** Phar Lap
Tue/**Movie:** The Competition

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
7 Wed–Fri/Oprah Winfrey Show
Mon–Tue/Jeopardy II
9 My Favorite Martian
11 Falcon Crest
31 International Television
H Thu/**Movie:** I, Desire
Fri/**Movie:** If Ever I See You Again
M Wed/**Movie:** Funny Lady
Mon/**Movie:** Oliver!
S Wed/**Movie:** These Wilder Years
Thu/**Movie:** Tom Sawyer
Fri/**Movie:** Strange Lady in Town
Mon/**Movie:** Your Cheatin' Heart
Tue/**Movie:** The Tender Trap

10:30
2 New Card Sharks
4 Sale of the Century
5 Bewitched
7 Mon–Tue/Split Second With Monty Hall
9 Abbott and Costello
H Wed/The Nutcracker: A Fantasy on Ice
M Thu/**Movie:** Six Weeks
Tue/**Movie:** The Adventures of Buckaroo Banzai

11:00
2 Price Is Right
4 Wheel of Fortune
5 One Day at a Time
7 Fame, Fortune, and Romance
9 Partridge Family
11 Best Talk in Town
M Fri/**Movie:** High Anxiety

11:30
4 Scrabble
5 All in the Family
7 Celebrity Double Talk
9 I Dream of Jeannie
11 Love Boat
H Mon/Not *Necessarily* the News

12 NOON
2 Strike It Rich
4 Super Password
5 Made in New York
7 Ryan's Hope
9 News
31 Wed/Beats of the Heart
Thu/Other Voices
Fri/Mystery!: Agatha Christie's Pocketful of Rye
Mon/Masterpiece Theatre: Winston Churchill
Tue/Candle in the Wind
H Wed/**Movie:** Memories Never Die
Thu/**Movie:** Micki & Maude
Fri/**Movie:** Tell Me That You Love Me
Mon/**Movie:** Massive Retaliation
Tue/**Movie:** Ghostbusters
S Wed/**Movie:** Marvin & Tige
Thu/**Movie:** The Flamingo Kid
Fri/**Movie:** King Solomon's Mines
Mon/**Movie:** Heartbreak House
Tue/**Movie:** Give My Regards to Broad Street

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Loving
11 Wed/**Movie:** Guadalcanal Diary (1943). Lloyd Nolan.
Thu/**Movie:** Beau Geste (1966). Doug McClure.
Fri/**Movie:** Wake of the Red Witch (1948). John Wayne.
Mon/**Movie:** Boxcar Bertha (1972). David Carradine.
Tue/**Movie:** 300 Miles for Stephanie (1981). Tony Orlando.
M Wed/**Movie:** Secret Places
Thu/**Movie:** Desperately Seeking Susan
Fri/**Movie:** Girls Just Want to Have Fun
Mon/Blackjack Ketchum, Desperado
Tue/**Movie:** Rocky IV

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** That Lucky Touch (1975). Roger Moore.
Thu/**Movie:** I Died a Thousand Times (1955). Shelley Winters, Jack Palance.
Fri/**Movie:** Johnny Eager (1942). Robert Taylor.
Mon/**Movie:** Duffy (1968). James Coburn.
Tue/**Movie:** Golden Boy (1939). William Holden.
31 Wed/Videoville
Thu/Playing Shakespeare
Fri/Discover
Mon/Bradshaw on the Family
Tue/Shakespeare Hour: Measure for Measure

1:30
2 As the World Turns
H Fri/**Movie:** Treasure of the Four Crowns
Mon/**Movie:** Second Thoughts

2:00
4 Another World
5 Inspector Gadget
7 One Life to Live
11 Mon/Lollipop Dragon
31 Wed/The Living Planet
Thu/Odyssey
Fri/The Making of the Continent
Mon/From Oregon With Love
Tue/Moments in Time
H Wed/**Movie:** Enemy Mine
Thu/**Movie:** Sword of Gideon
Tue/**Movie:** Tell Me That You Love Me
M Fri/**Movie:** Flash Gordon
Mon/Max Headroom Show #10
Tue/**Movie:** Funny Lady
S Wed/**Movie:** Heartbreak House
Thu/**Movie:** Enemy Mine (cc)
Fri/**Movie:** Clue
Mon/**Movie:** Macaroni
Tue/**Movie:** King Solomon's Mines

2:30
2 Capitol
5 The Jetsons
11 Superfriends (except Fri)
Fri/Transformers
13 French Chef
M Wed/Max Trax #28
Thu/**Movie:** A Christmas Story
Mon/**Movie:** Oh, God! Book II

3:00
2 Guiding Light
4 Santa Barbara
5 Silverhawks
7 General Hospital
9 Cannon
11 Smurfs
13 Wed/Country Christmas Decorating
Thu/Great Chefs of Chicago
Fri/Frugal Gourmet
Mon/Good Health
Tue/New York's Master Chefs
21 Lilias, Yoga and You
31 Wed, Mon/Mechanical Universe
Thu/Educational Computing
Fri, Tue/Rockschool
M Wed/**Movie:** O. Henry's Full House

3:30
5 She-Ra
11 Ghostbusters
13 Wed/This Old House
Thu/Hometown
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons: Keeping Cool
21 Hooked on Aerobics
31 Video Music Box
H Fri/**Movie:** The Christmas That Almost Wasn't
Mon/The Talk Show
Tue/Emmet Otter's Jug-Band Christmas

4:00
2 Divorce Court (except Tue)
Tue/Schoolbreak Special
4 Donahue
5 Wed–Fri/He-Man
Mon–Tue/Chuck Norris Animated Special
7 Wed/Afterschool Special
Thu–Fri/Jeopardy
Mon–Tue/Oprah Winfrey Show

9 Police Woman
11 G. I. Joe
13 Sesame Street
21 Mister Rogers
H Wed/**Movie:** Kid Colter
Mon/**Movie:** The Amazing Mr. Blunden
M Thu/**Movie:** The Bridge on the River Kwai
Fri/**Movie:** Berry Gordy's The Last Dragon (cc)
Mon/**Movie:** Mask
S Wed/**Movie:** Christmas Lillies of the Field
Thu/A Good Tree
Fri/Someone's in the Kitchen With Jamie
Mon/Faerie Tale Theatre
Tue/**Movie:** Tom Sawyer

4:30
2 Superior Court (except Tue)
5 Thundercats
7 Thu–Fri/Card Sharks
11 The Transformers (except Fri)
Fri/Smurfs Special
21 3-2-1 Contact
31 World TV Presents
H Thu/Ziggy's Gift
Tue/Christmas at Radio City Music Hall
M Tue/**Movie:** Girls Just Want to Have Fun
S Thu/Choppy and the Princess
Fri/Room to Move

5:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break (except Fri)
13 Mister Rogers
21 Sesame Street
H Thu/For Better or for Worse
Fri/**Movie:** Real Genius
M Wed/Blackjack Ketchum, Desperado
S Mon/**Movie:** The Christmas That Almost Wasn't

5:30
2 News
5 Facts of Life
11 Happy Days (except Fri)
13 3-2-1 Contact
31 Wed/Criminal Justice
Thu/Black Viewpoint
Fri/Arts in New York
Mon/Insight
Tue/Beyond the Headlines With Sherry Dean
H Thu/**Movie:** Baby Blue Marine
Tue/**Movie:** Sword of Gideon
S Fri/Santa's Magic Toy Bag

5:45
31 News From City Hall

Weeknights, December 10–12 and 15–16

WED., DEC. 10

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
H **Movie:** Phar Lap
S **Movie:** Roll of Thunder, Hear My Cry

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Long Island Report
M **Movie:** Christmas Mountain

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Newton's Apple
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Fawlty Towers

8:00
2 Mike Hammer
4 Highway to Heaven
5 **Movie:** Secrets (1977). Susan Blakely.
7 Perfect Strangers
9 News
11 **Movie:** A Christmas Without Snow (1980). Michael Learned.
21 The Nutcracker—Mikhail Baryshnikov stars as the courageous Nutcracker in this American Ballet Theatre Production.
31 Connections
H Comic Relief I
M **Movie:** The Good Guys and the Bad Guys
N **Movie:** Lord of the Flies
S Brothers (cc)

8:30
7 Head of the Class
9 **Basketball:** Knicks vs. Washington (concludes at 11, approx.)
13 Metroline: Koch Call-in
S It's Garry Shandling's Show

9:00
2 Magnum, P.I.
4 Gimme a Break
7 Dynasty
31 The Edge of Darkness
S **Movie:** Lost in America

9:30
4 You Again?
13 The Nutcracker
21 Christmas With the Mormon Tabernacle Choir and Shirley Verrett
H Comic Relief II
M **Movie:** The Ballad of Cable Hogue

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
7 Hotel
31 Right to Know
N **Movie:** Petit Con

10:30
11 News
21 A Christmas Special With Luciano Pavarotti
31 Risking It All

10:35
S Celebrity Lifestyles

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
13 A Christmas Special With Luciano Pavarotti
31 Shopping Line
H **Movie:** Enemy Mine
S **Movie:** Nutcracker

11:30
2 Adderly
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

11:35
M **Movie:** The Terminator

12 MIDNIGHT
5 **Movie:** Destination Tokyo (1943). Cary Grant.
7 Nightlife
11 Star Trek
13 Masterpiece Theatre: Paradise Postponed
21 Long Island Report
N **Movie:** Seventeen

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight

12:40
2 **Movie:** Code Name: Diamond Head (1977). Roy Thinnes.

12:50
S **Movie:** Bow Out

12:55
H **Movie:** The Warrior and the Sorceress

1:00
9 Joe Franklin Show
11 Twilight Zone

1:25
M **Movie:** The Highest Honor

1:30
4 11 News
7 Tales of the Unexpected

2:00
2 News
4 Crosswits
7 **Movie:** The Appaloosa (1966). Marlon Brando. Slow-paced Western about a man trying to recover a horse stolen by a Mexican bandit.
9 **Movie:** The . Sandpiper (1965). Elizabeth Taylor. A female artist, living in an isolated cabin, falls in love with a married clergyman.
11 Grizzly Adams

2:20
H **Movie:** Breaking All the Rules

2:30
4 Sally Jessy Raphaël

2:45
S Washingtoon

2:55
5 **Movie:** The Last Reunion (1978). Cameron Mitchell.

3:00
4 Ben Casey
11 Keys to Success

3:10
M **Movie:** Bad Boys

3:15
S Brothers (cc)

3:30
11 Emergency One!

3:45
S **Movie:** Lost in America

3:55
H Really Weird Tales

4:00
4 Ben Casey
7 Tales of the Unexpected

4:30
7 Greatest Sports Legends
9 Jackie Gleason Show
11 Emergency One!
H **Movie:** Nickel Mountain

5:00
4 Here's Lucy
5 Make Room for Daddy
7 New Dating Game
9 News

5:15
M Max Trax #28

5:20
S **Movie:** Heartbreak House

5:30
4 Here's Lucy
7 Morning Stretch
11 News

5:45
M **Movie:** My Man Adam

THU., DEC. 11

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
S The Sky Is Gray

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Long Island Report

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Faces of Japan
21 Nightly Business Report
H **Movie:** Ghostbusters
M **Movie:** UFOria
S Faerie Tale Theatre: Aladdin and His Wonderful Lamp

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Fawlty Towers

8:00
2 Twilight Zone
4 Cosby Show
5 **Movie:** The Apprenticeship of Duddy Kravitz. (1974). Richard Dreyfuss. A young, Canadian Jewish man tries to establish himself in the business world.
7 Our World
9 News
11 **Movie:** The Swiss Family Robinson (1975). Martin Milner.
21 This Old House
31 Videoville
N **Movie:** Full Moon in Paris
S **Movie:** Give My Regards to Broad Street

8:30
2 Simon & Simon
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents: Sexual Harassment at Work

9:00
4 Cheers
7 The Colbys
9 **Movie:** Fighting Back (1980). Robert Urich. True story of a man who overcame crippling injuries to become a professional football player.
13 The Africans
21 Mystery!: Agatha Christie's Miss Marple
31 Masterpiece Theatre: Paradise Postponed
H **Movie:** Into the Night
M **Movie:** Brazil

9:30
2 Designing Women
4 Night Court

10:00
2 Knots Landing
4 L.A. Law
5 11 News
7 20/20
13 Conversation With Ali A. Mazrui
21 Masterpiece Theatre: Paradise Postponed
31 Mystery!: Agatha Christie's A Pocketful of Rye
N **Movie:** The Blue Angel
S **Movie:** The Flamingo Kid

10:30
11 News
13 The Day the Universe Changed: Fit to Rule

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 Shopping Line
H Inside the NFL

11:30
2 Night Heat
4 David Letterman
7 Nightline
9 Police Woman
11 The Honeymooners
13 Channel Crossings
21 Nightly Business Report
M **Movie:** Privates on Parade

11:45
S **Movie:** National Lampoon's Class of '86

12 MIDNIGHT
5 **Movie:** Arsenic and Old Lace (1944). Cary Grant.
7 Nightlife
11 Star Trek
21 Long Island Report
H **Movie:** Sword of Gideon
N **Movie:** Mississippi Blues

12:30
4 David Letterman
7 Jimmy Breslin's People
9 Entertainment Tonight

12:40
2 **Movie:** Deadman's Curve (1978). Richard Hatch. Drama which recounts the lives of singers Jan and Dean.

1:00
9 Joe Franklin Show
11 Keys to Success

1:20
M **Movie:** Christina
S **Movie:** Enemy Mine

1:30
4 11 News
7 Tales of the Unexpected

2:00
2 News
4 Crosswits
7 **Movie:** A Love Affair—The Eleanor and Lou Gehrig Story. (1978). Blythe Danner. Life of the famous Yankee baseball player and his wife.
9 **Movie:** The Blue Gardenia (1953). Ann Baxter.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël
5 **Movie:** McCloud—Butch Cassidy Rides Again (1974). Dennis Weaver.

2:35
H **Movie:** Phobia

2:55
M **Movie:** Conan the Barbarian

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TELEVISION

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous

3:10
S **Movie:** Best Defense

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 Return of the Saint
11 Grizzly Adams

4:30
5 Check It Out
7 Hollywood Close-up

4:55
S Faerie Tale Theatre: Aladdin and His Wonderful Lamp

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:05
M **Movie:** The Adventures of Buckaroo Banzai

5:30
4 Here's Lucy
7 Morning Stretch

5:45
S **Movie:** Summertime

FRI., DEC. 12

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Santa Claus: The Movie
S **Movie:** Oliver Twist

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Long Island Report

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Fawlty Towers

8:00
2 **Special:** A Charlie Brown Christmas
4 A-Team
5 **Movie:** Babes in Toyland (1961). Annette Funicello.
7 Webster
9 News
11 **Special:** Lollipop Dragon—The Great Christmas Race
21 Harry Belafonte
31 Blake's Seven
H **Movie:** Beer
M **Movie:** Used Cars
N **Movie:** Pumping Iron II
S **Movie:** King Solomon's Mines (cc)

8:30
2 **Special:** Frosty the Snowman
7 Mr. Belvedere
9 Million Dollar Chance of a Lifetime
13 Wall $treet Week

9:00
2 Dallas
4 Miami Vice
7 Dads
9 **Movie:** It's a Wonderful Life (1946). James Stewart. Colorized version.
13 Judy Garland: The Concert Years
21 Purely Gershwin
31 **Movie:** Doctor Who Movie

9:30
7 Gung Ho
H Not *Necessarily* the News

10:00
2 Falcon Crest
4 Crime Story
5 11 News
7 Starman
H **Boxing:** Tim Witherspoon vs. Tony Tubbs and Tyrell Biggs vs. TBA
M **Movie:** High Anxiety
N **Movie:** Insignificance
S **Movie:** Brazil

10:30
11 News
13 **Movie:** Holiday Inn (1942). Bing Crosby.
21 James Galway's Christmas Carol
31 P.O.V.

11:00
2 4 7 News
5 Joan Rivers
11 Odd Couple
31 Shopping Line

11:30
2 T.J. Hooker
4 Tonight Show
7 Nightline
11 The Honeymooners
21 Wall Street Week
M **Movie:** Foreplay

12 MIDNIGHT
5 Star Search
7 Nightlife
9 Carol Burnett
11 Forgotten Children of the '80s
21 Washington Week in Review
H **Movie:** Hot Resort
N **Movie:** Maedchen in Uniform

12:15
S **Movie:** Clue

12:30
4 Friday Night Videos
7 Hot Tracks
9 Entertainment Tonight

12:40
2 **Movie:** Time Bandits (1980). Sean Connery.

1:00
5 Solid Gold
9 Joe Franklin Show
11 Twilight Zone
M **Movie:** Klute

1:30
11 News

1:35
H **Movie:** The Rosebud Beach Hotel

1:55
S **Movie:** Ninja Wars

2:00
4 News
5 **Special:** Battle of the Bands
7 Tales of the Unexpected
9 **Movie:** The Amazing Colossal Man (1957). Glenn Langan. An Army officer grows to mammoth proportions.
11 Grizzly Adams

2:30
4 Crosswits
7 **Movie:** Dragnet (1969). Jack Webb.

2:40
2 **Movie:** Territorial Men (1976). Ron Sable.

3:00
4 Sally Jessy Raphaël
11 Emergency One!
H Inside the NFL
M **Movie:** Streetwalkin'

3:30
4 Music City USA
5 Make Room for Daddy
9 **Movie:** War of the Colossal Beast (1958). Sally Fraser.

3:40
S **Movie:** Strange Lady in Town

4:00
4 Hit City
11 Emergency One!
H **Movie:** Target

4:30
2 Newsmakers
4 Here's Lucy
7 Tales of the Unexpected
M **Movie:** 1984

5:00
2 **Movie:** Betrayal (1974). Amanda Blake.
4 Ben Casey
7 Branded
9 News
11 U.S. Farm Report

5:30
7 Guns of Will Sonnett
9 11 News

5:35
S **Movie:** Oliver Twist

MON., DEC. 15

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
H Rainbow Brite and the Star Stealer
M **Movie:** Cross Creek

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Long Island Report

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Wild America: Hog Wild
21 Nightly Business Report
S Robin Hood: The Power of Albion

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Fawlty Towers
H Fraggle Rock

8:00
2 Kate & Allie
4 **Special:** Mickey's Christmas Carol
5 **Movie:** Neat and Tidy (1986). John Astin.
7 MacGyver
9 News
11 **Special:** Hollywood Christmas Parade
21 The Everly Brothers Rock 'n' Roll Reunion Concert
31 Tenko
H **Movie:** A Passage to India
M **Movie:** The Owl and the Pussycat
N **Movie:** Colonel Redl
S **Movie:** Enemy Mine

8:30
2 My Sister Sam
9 Million Dollar Chance of a Lifetime
13 Adam Smith's Money World

9:00
2 Newhart
4 **Movie:** A Year in the Life (1986). Part I. Richard Kiley. Drama which traces the lives of four grown children and their loving parents.
7 **Football:** Chicago vs. Detroit (concludes at midnight, approx.)
9 **Movie:** It Came Upon the Midnight Clear (1985). Mickey Rooney.
13 The Making of a Continent: The Great River
21 Rock and Roll: The Early Days
31 New York Screening Room

9:30
2 The Cavanaughs

10:00
2 Cagney & Lacey
5 11 News
13 Survival Special: Last Round-up of the Elephants
21 Elvis Memories—A look at the singer's private world through personal home movies and rare in-performance concert footage.
31 Cuba: In the Shadow of Doubt
M **Movie:** The Elephant Man
S **Movie:** Macaroni

10:30
11 News

N **Movie:** The State of Things

11:00
2 4 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
13 Benjamin Britten Retrospective
21 Monty Python's Flying Circus
31 Shopping Line
H Not *Necessarily* the News

11:30
2 Simon & Simon
4 Best of Carson
9 Police Woman
11 The Honeymooners
21 Nightly Business Report
H **Movie:** The Naked Face

11:50
S **Movie:** Heartbreak House

12 MIDNIGHT
5 Kojak
7 News
11 Star Trek
21 Long Island Report
M **Movie:** Brazil

12:30
4 David Letterman
7 Nightline
9 Entertainment Tonight
N **Movie:** Heimat II and Heimat III

12:40
2 **Movie:** The Ordeal of Bill Carney (1981). Ray Sharkey. A handicapped lawyer fights a child custody battle for a quadriplegic.

1:00
5 World Vision
7 Nightlife
9 Joe Franklin Show
11 Twilight Zone

1:20
H **Movie:** Phobia

1:30
4 11 News
7 Jimmy Breslin's People (cc)

2:00
2 News
4 Crosswits
5 **Movie:** The Picture of Dorian Gray (1945). George Sanders.
9 **Movie:** Journey to Shiloh (1968). James Caan.
11 Grizzly Adams
S On Trial: Lee Harvey Oswald—Part I

2:15
M **Movie:** The Terminator

2:30
4 Sally Jessy Raphaël
7 Tales of the Unexpected

2:55
H **Movie:** Revolution

3:00
4 Ben Casey
7 **Movie:** The Bait (1974). Donna Mills.
11 Keys to Success

3:30
11 **Movie:** The French Connection II (1975). Gene Hackman.

4:00
4 Ben Casey
9 Jackie Gleason Show

4:05
M Blackjack Ketchum, Desperado

4:19
5 Make Room for Daddy

4:30
7 America's Top Ten
9 Jackie Gleason Show

5:00
4 Here's Lucy
7 New Dating Game
9 News

5:10
S **Movie:** Enemy Mine

5:30
4 Here's Lucy
7 Morning Stretch
11 News

TUE., DEC. 16

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 *Gimme a Break*
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Desperately Seeking Susan
S *Someone's in the* Kitchen With Jamie

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Long Island Report
S Santa's Magic Toy Bag

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Nature Watch
21 Nightly Business Report
S The Paper Chase: The First Year—The Clay Footed Idol

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Fawlty Towers

8:00
2 **Special:** The Wizard
4 Matlock
5 **Movie:** The Beguiled (1971). Clint Eastwood.
7 Who's the Boss? (cc)
9 News
11 **Movie:** Melvin and Howard (1980). Jason Robards. Story of a truck driver who unknowingly picks up billionaire Howard Hughes and almost inherits his fortune.
21 Sentimental Journeys—Variety show which presents the pop and Broadway tunes of the '50s and '60s.
31 Beats of the Heart
H **Movie:** Grandview, U.S.A.
M **Movie:** Bad Boys
N **Movie:** The Holy Innocents
S **Movie:** The Elephant Man

8:30
7 Growing Pains
9 Million Dollar Chance of a Lifetime
13 Innovation: Footwork

9:00
2 **Movie:** Izzy and Moe (1985). Jackie Gleason.
4 **Movie:** A Year in the Life (1986). Part II. Richard Kiley. (Part I, Mon., Dec. 15 at 9 p.m.)
7 Moonlighting
9 **Movie:** The Gathering (1977). Ed Asner. A terminally ill man faces his last Christmas.
13 Nova: Leprosy Can Be Cured!
31 Bergerac

10:00
5 11 News
7 Jack and Mike
13 **Special:** Before Stonewall—Unique and compelling portrait of the history of the homosexual experience in America.
31 'Allo, 'Allo
H Training Camp: The Bulls Are Back—The Rookies
M **Movie:** Rocky IV
N **Movie:** Lord of the Flies

10:05
S **Movie:** King Solomon's Mines

10:30
11 News
31 Open All Hours
H Trainig Camp: The Bulls Are Back—The Veterans

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 Making of a Continent
H Training Camp: The Bulls Are Back—A Second Chance

11:30
2 Hot Shots
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
13 **Special:** Silent Pioneers—A portrait of gay and lesbian elders.
21 Nightly Business Report
H Christmas at Radio City Music Hall
N The Red Balloon

11:35
M **Movie:** Conan the Barbarian

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Mystery!: Agatha Christie's Miss Marple
21 Long Island Report
31 Shopping Line
S **Movie:** Twice in a Lifetime

12:05
N **Movie:** Old Enough

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight
H **Movie:** The Warrior and the Sorceress

12:40
2 **Movie:** Goldie and the Boxer Go to Hollywood (1981). O.J. Simpson. Comedy-drama of a heavyweight boxer and a young girl who becomes his manager.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Get Smart
7 Tales of the Unexpected

1:45
M **Movie:** My Man Adam

1:55
H **Movie:** Dead and Buried

2:00
2 News
4 Crosswits
5 **Movie:** Night and Day (1946). Cary Grant, Alexis Smith.
7 **Movie:** Bofor's Gun (1968). Nichol Williamson.
9 **Movie:** Bend of the River (1952). James Stewart.
11 Grizzly Adams
S On Trial: Lee Harvey Oswald—Part II

2:30
4 Sally Jessy Raphaël

3:00
4 Ben Casey
11 **Movie:** Chubasco (1968). Richard Egan, Susan Strasberg.

3:15
M **Movie:** The Highest Honor

4:00
4 Ben Casey
7 Tales of the Unexpected
9 Jackie Gleason Show

4:20
5 Make Room for Daddy

4:30
7 Siskel & Ebert & the Movies
9 Jackie Gleason Show

4:40
S **Movie:** Give My Regards to Broad Street (cc)

4:55
M **Movie:** Rocky IV

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch

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SOLUTIONS TO LAST WEEK'S PUZZLES

L	A	C	O	N	I	C	■	E	M	B	A	R	G	O
O	■	R	■	A	■	A	■	X	■	O	■	O	■	V
U	T	O	P	I	A	N	■	P	R	O	F	U	S	E
R	■	S	■	V	■	A	■	A	■	K	■	N	■	R
D	E	S	C	E	N	D	I	N	G	O	R	D	E	R
E	■	E	■	■	■	A	■	D	■	F	■	■	■	U
S	T	Y	L	E	T	■	B	E	N	J	A	M	I	N
■	■	E	■	N	■	T	■	R	■	O	■	A	■	■
R	E	D	S	T	A	R	T	■	O	B	E	R	O	N
A	■	■	■	E	■	U	■	C	■	■	■	R	■	O
N	E	V	E	R	A	C	R	O	S	S	W	O	R	D
C	■	I	■	T	■	K	■	I	■	C	■	W	■	U
H	O	L	D	A	L	L	■	T	E	A	R	F	U	L
E	■	L	■	I	■	E	■	U	■	L	■	A	■	A
S	T	A	I	N	E	D	■	S	T	A	R	T	E	R

A	P	T	■	A	L	I	E	■	A	S	T	I	R	■	■	S	O	B	S	■
H	E	E	D	L	E	S	S	■	R	H	I	N	O	■	B	E	L	I	E	D
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B	U	R	D	E	N	T	H	E	B	E	A	R	■	L	A	B	E	L	L	E
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Weekend, December 13–14

SAT., DEC. 13

6:00
4 Here's Lucy
5 Young Edition
7 New Dating Game
9 David Toma Show
11 Tom and Jerry

6:05
H **Movie:** Joey

6:30
2 Patchwork Family
4 New Wilderness
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats

6:45
M **Movie:** The Silver Chalice

7:00
4 Cliffwood Kids
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon

7:35
S The Limehouse Connection

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 Straight Talk
11 Photon
13 Adam Smith's Money World
H Bill Cosby Himself

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
11 **Movie:** Thank You Mr. Moto (1937). Peter Lorre.
13 Wall Street Week
S **Movie:** Close to My Heart

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Voyagers
13 Washington Week in Review (cc)
M **Movie:** Head

9:30
5 Get Along Gang
13 One-on-One

10:00
2 Pee-wee's Playhouse
5 **Movie:** Here Come the Marines (1952). Leo Gorcey.
7 Real Ghostbusters
9 Street Hawk
11 Forgotten Children of the '80s
13 Wall Street Week
31 Body Electric
H Inside the NFL
S **Movie:** The VIPs

10:30
2 Teen Wolf
4 Alvin
7 Pound Puppies
31 Inside Your School
M **Movie:** Rocky IV

11:00
2 Galaxy High
4 Foofur
5 **Movie:** I Wonder Who's Kissing Her Now (1947). June Haver.
7 Bugs Bunny and Tweety Show
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
21 Economics U.S.A.
31 Secret City
H **Movie:** Fletch

11:30
2 Richie Rich
4 Punky Brewster
7 All New Ewoks
13 Open Mind
31 Why in the World

12 NOON
2 Rock 'n' Wrestling
4 NFL '86
7 Weekend Specials
9 Santa Claus Is Coming to Town
11 TBA
13 Reading/Social Studies I
21 Gourmet Cooking
31 Video Music Box
M **Movie:** Captain Horatio Hornblower (cc)
S **Movie:** Heartland

12:30
4 Football Pre-game
7 The Littles
13 Reading/Science VII

1:00
2 Young Universe
4 **Football:** Jets vs. Pittsburgh (concludes at 3:30, approx.)
5 **Movie:** The Incredible Melting Man (1978). Alex Rebar.
7 American Bandstand
9 **Movie:** Sea Chase (1955). John Wayne, Lana Turner.
13 The Nutcracker
31 All About TV
H **Movie:** A Friend in Deed

1:05
21 This Old House

1:30
2 Cover Story
7 Ebony/Jet Showcase
11 Keys to Success
31 Cityscope
H **Movie:** Bullshot

1:40
21 The Frugal Gourmet

2:00
2 **College Football:** TBA (concludes at 5:30, approx.)
7 1986 College Football All-American Team
11 TBA
31 World TV Presents
M **Movie:** The Good Guys and the Bad Guys
S **Movie:** Antarctica

2:15
21 Victory Garden

2:30
7 Golf Invitational
11 Winning on Your Income Taxes
13 Gala of Stars

2:50
21 Magic of Oil Painting

3:00
5 **Movie:** The Destroyers (1982). Lu Feng.
9 **Special:** Soap Opera Awards
H Survival Series

3:25
21 Motorweek

3:30
4 **College Basketball:** DePaul vs. Louisville (concludes at 5:30, approx.)
11 Puttin' On the Kids
M **Movie:** The Empire Strikes Back

4:00
11 Puttin' On the Hits
21 Anne of Green Gables
31 Discover
H **Movie:** Joey
S Wrestlemania 2

4:30
11 Dance Fever
7 Wide World of Sports

5:00
5 Mission: Impossible
9 Wrestling
11 Fame
13 Innovation: Figures of Speech
31 Country Express

5:30
2 Sports Special
4 Fight Back
13 Wild America
31 Debut

6:00
2 The People
4 7 News
5 What's Happening Now?
9 New Gidget
11 What a Country
13 Nature: Cats
21 Blake's Seven
31 Alive From Off Center
H Bill Cosby Himself
M **Movie:** Victory
S Robin Hood: Herne's Son

6:30
2 4 7 News
5 Small Wonder
9 Bosom Buddies
11 One Big Family
31 Stage Nine

7:00
2 News
4 Strictly Business
5 9 to 5
7 Women of the World
9 It's a Living
11 Tales From the Darkside
13 Owl/TV
21 All Creatures Great and Small
31 Looking East

7:30
2 **Special:** Whose Child Am I?
4 Throb
5 Ted Knight Show
9 Mama's Family
11 At the Movies
13 Wonderworks: Anne of Green Gables—Part III
31 Faces of Japan

8:00
2 Downtown
4 Facts of Life
5 **Movie:** The House on 92nd Street (1945). Lloyd Nolan.
7 Sidekicks
9 News
11 Seasons Greeting From the Honeymooners
21 Wonderworks
31 Playing Shakespeare
H Christmas at Radio City Music Hall
M **Movie:** Rocky IV
S **Movie:** Twice in a Lifetime

8:05
N **Movie:** The Elusive Pimpernel

8:30
4 227
7 Sledge Hammer!
9 Benny Hill

9:00
2 **Movie:** Wild, Wild West Revisited (1979). Robert Conrad.
4 Golden Girls
7 Heart of the City
9 Jacques Cousteau—Cape Horn
13 Mystery!: Agatha Christie's Miss Marple
21 To the Manor Born
31 Elizabeth R
H **Movie:** Wild Geese II

9:30
4 Amen
21 Mother and Son
M **Movie:** Rambo: First Blood Part II

10:00
4 Hunter
5 News
7 Spenser: For Hire
9 **Boxing:** Bonecrusher Smith vs. Mitch Green
11 The Honeymooners
13 **Movie:** It's a Wonderful Life (1946). James Stewart.
21 Agony
N **Movie:** Séance on a Wet Afternoon
S **Movie:** Klute

10:30
5 Black News
11 News
21 The Fall and Rise of Reginald Perrin
31 Eye on Dance

11:00
2 4 7 News
5 **Movie:** The Big Sleep (1978). Robert Mitchum.
9 Wrestling Spotlight
11 **Movie:** The Glitterdome (1985). James Garner.
21 Country Memories With Willie Nelson
31 Shopping Line
H **Movie:** Fletch

11:10
M **Movie:** Nighthawks

11:30
4 Saturday Night Live
7 News

11:45
2 You Write the Songs
7 **Movie:** The Car (1977). James Brolin.

12 MIDNIGHT
9 **Movie:** The Curse of Big Foot (1972). William Simonsen.

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N **Movie:** Mishima
S **Movie:** H.O.T.S.

12:15
2 **Movie:** The Mask of Alexander Cross (1977). Lloyd Nolan.

12:40
H **Movie:** Strangers Kiss

12:55
M **Movie:** Fright Night

1:00
4 Rock 'n' Roll News
5 **Movie:** Witness for the Prosecution (1957). Tyrone Power.
11 Dempsey and Makepeace

1:45
S Wrestlemania 2

1:50
7 **Movie:** Jeremiah Johnson (1972).

1:52
2 News

2:00
4 Dancin' to the Hits
9 MTV Top 20 Video
11 News

2:15
H **Movie:** Goodbye New York

2:30
4 This Week in Country Music
11 **Movie:** Gordon's War (1973). Paul Winfield.

2:37
2 **Movie:** Murder in the Slave Trade (1974). James Stewart.

2:45
M **Movie:** The Sensuous Nurse

3:00
4 **Movie:** Sherlock Holmes and the Secret Weapon (1942). Basil Rathbone.
9 **Movie:** Ride the Pink Horse (1947). Robert Montgomery.

3:50
H **Movie:** Rider on the Train
S **Movie:** The Challenge

4:00
7 **Movie:** Hennessy (1975). Rod Steiger.

4:05
M Comedy From Here

4:19
2 **Movie:** Louis Armstrong—Chicago Style (1975). Ben Vereen.

4:30
11 Rhoda

4:35
M **Movie:** Stick

5:00
9 News
11 Insight

5:30
9 11 News

SUN., DEC. 14

6:00
2 Community
4 Here's Lucy
5 Black News
7 Ebony/Jet Showcase
9 In Depth
11 Christian Science Monitor
H **Movie:** Starman
S The Paper Boy

6:30
2 Young Universe
4 Joy of Gardening
5 Hour of Power
7 11 Christopher Close-up
9 New Jersey People
M **Movie:** Bye Bye Braverman

6:45
11 Davey and Goliath

7:00
2 Way to Go
4 Funtastic World
7 Faith for Today
9 Face-off
11 Gospel Hour
S **Movie:** Christmas Lillies of the Field

7:30
2 For Our Times
5 Jimmy Swaggart
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)

8:00
2 Today's Business
7 Insight
9 Point of View
11 Ever Increasing Faith
31 Italian programming (concludes at 2 p.m.)
H Fraggle Rock

8:30
5 Bugs and Porky
7 Tiempo
9 Sunday Mass
13 Mister Rogers
H **Movie:** Santa Claus: The Movie
M **Movie:** The Caine Mutiny

9:00
2 Sunday Morning News
4 Visiones
5 **Special:** The Glo Friends Save Christmas
7 World of Photography
9 Oral Roberts
11 Raccoons on Ice
13 Sesame Street (cc)
21 Nature
S Faerie Tale Theatre: Aladdin and His Wonderful Lamp

9:30
4 Positively Black
5 Danger Mouse
7 Eyewitness News Conference
9 World Tomorrow
11 Jem

10:00
4 Essence
5 World of Disney
7 America's Top Ten
9 Hour of Power
11 Inhumanoids
13 Owl/TV
21 To the Manor Born
S **Movie:** Fletch

10:30
2 Face the Nation
4 McLaughlin Group
7 Hollywood Close-up
11 Keys to Sucess
13 Wonderworks: Anne of Green Gables—Part III
21 Mother and Son
H **Movie:** Kid Colter
M **Movie:** White Nights

11:00
2 Community
4 Meet the Press

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TELEVISION

5 **Movie:** The Golden Idol (1953). Johnny Sheffield.
7 Siskel & Ebert & the Movies
9 New Gidget
11 Three Stooges

11:05
21 Agony

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Sunday Morning Funnies
11 **Movie:** Buck Privates (1941). Bud Abbott.

11:40
21 The Fall and Rise of Reginald Perrin

12 NOON
2 This Is the NFL
4 First Estate: Religion in Review
S The Paper Chase: The First Year—Once More With Feeling

12:15
5 **Movie:** Those Daring Young Men in Their Jaunty Jalopies (1969). Dudley Moore.
21 Wonderworks

12:30
2 NFL Today
4 NFL '86
7 Business World
13 Inside Albany
H **Movie:** Micki & Maude

1:00
2 **Football:** Giants vs. St. Louis (concludes at 4, approx.)
4 War of the Stars
7 **Special:** Charity Christmas Parade
9 Abbott and Costello
11 **Movie:** The Big Bus (1976). Stockard Channing.
13 Firing Line: The Catholic Controversy
M Movie Show #5
S **Movie:** The Asphalt Jungle

1:20
21 Great Performances: The Four Seasons

1:30
4 Christmas in Montreux Rock Special
9 **Hockey:** Rangers vs. Washington (concludes at 4:30, approx.)

2:00
13 Judy Garland: The Concert Years
31 World TV Presents
M **Movie:** Christmas Mountain

2:25
21 Upstairs, Downstairs Preview

2:30
5 **Movie:** White Christmas (1954). Bing Crosby. Great score by Irving Berlin in this classic Christmas musical.
H **Movie:** Enemy Mine

3:00
7 World Cup Skiing
11 **Movie:** Across the Great Divide (1976). Robert Logan.
31 Washington Week in Review
S **Movie:** The Flamingo Kid

3:25
21 Tony Brown's Journal

3:30
4 Sports Lifestyles
13 The Last of the One Night Stands
31 European Journal
M **Movie:** The Heart Is a Lonely Hunter

4:00
2 NFL Post Game Show
4 **Football:** Miami vs. Los Angeles (concludes at 7, approx.)
7 Golf Invitaional
13 The Making of a Continent: The Rich High Desert
21 Purely Gershwin
31 Tony Brown's Journal

4:30
2 **Movie:** Houston, We've Got a Problem (1974). Robert Culp. Drama based on the tragedy of the Apollo 13 Moon Mission of 1970.
9 House Calls
31 World Chronicle
H Fraggle Rock

5:00
5 Kojak
9 Greatest American Hero
11 Fame
13 The Africans: Global Africa
31 Hello Jerusalem
H Red Skelton Presents Freddy the Freeloader's Christmas Dinner
S Faerie Tale Theatre: Aladdin and His Wonderful Lamp (cc)

5:30
21 Wild America

6:00
5 **Movie:** Trackdown (1976). Jim Mitchum. A young girl runs away from home and becomes involved with a call-girl racket.
7 News
9 Buck Rogers
11 **Movie:** Framed (1975). Joe Don Baker.
13 Currents: Sexual Harassment at Work
21 Christmas Eve on Sesame Street—Family special which features Jim Henson's Muppets and professional ice skaters.
31 U.S. Nippon Newscope
H **Movie:** Starman
M **Movie:** Butterflies Are Free
S Bill Cosby Himself

6:15
31 Business Nippon

6:30
2 7 News
13 Washington Week in Review

6:45
31 Newscope Special

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie (cc)
9 Entertainment This Week
13 The Living Planet: Portrait of the Earth
21 Doctor Who
31 Japanese Theatre

8:00
2 Murder, She Wrote
4 Valerie
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 Nature: Leopard
31 First Edition
H **Movie:** Santa Claus: The Movie
M **Movie:** White Nights
S **Movie:** Blood Ties

8:05
N **Movie:** The Horse's Mouth

8:30
4 Easy Street
9 Face-off
31 Mini Playhouse

9:00
2 **Movie:** Promise (1986). James Garner.
4 **Movie:** 48 HRS. (1982). Nick Nolte, Eddie Murphy.
5 Star Search
7 **Movie:** A Smokey Mountain Christmas (1986). Dolly Parton. A country singer's holiday turns into an adventure when she becomes involved with seven orphans.
9 New Jersey People
11 Keys to Success
13 Masterpiece Theatre: Paradise Postponed
21 Blake's Seven
31 Bradshaw on the Family

9:30
9 In Depth
11 TBA

10:00
5 11 News
9 Hispanic Horizons
13 Creative Edge: Ian McKellen
31 Window on World Television
H Comic Relief: Backstage Pass
N **Movie:** Petit Con
S Brothers

10:15
M Movie Show #5

10:30
5 Sports
9 Meet the Mayors
11 TBA
S It's Garry Shandling's Show

11:00
4 7 News
5 Dream Girl U.S.A.
9 World Tomorrow
11 Odd Couple
13 Independent Focus Retrospective: Rape
21 Monty Python's Flying Circus
H **Movie:** Enemy Mine
M **Movie:** Howling II
S **Movie:** Fletch

11:15
2 News

11:30
5 Check It Out
7 News
9 It Is Written
11 The Honeymooners
21 Harry Belafonte
31 Shopping Line

11:45
2 7 Sports

12 MIDNIGHT
2 Barnaby Jones
4 Sports Machine
5 Mission: Impossible
7 **Movie:** Who Slew Auntie Roo? (1971). Shelley Winters. Bizarre thriller about a widow who lures young children into her house.
9 Jimmy Swaggart
11 Star Trek
N **Movie:** Shivers

12:30
4 Heroes: Made in the U.S.A.
M **Movie:** The Ballad of Cable Hogue

12:45
S **Movie:** The Flamingo Kid

12:55
H **Movie:** Revenge of the Nerds

1:00
2 Barnaby Jones
4 Off the Wall
5 Naked City
9 Joe Franklin Show
11 Tales From the Darkside

1:30
4 Ghost Story
11 News

1:45
7 **Movie:** A Man Called Gannon (1969). Tony Franciosa.

2:00
2 News
4 Positively Black
5 Christian Children's Fund
9 **Movie:** The Trojan Women (1972). Katharine Hepburn, Irene Papas, Vanessa Redgrave. All-star cast in Euripides famous Greek tragedy.
11 Wall Street Week

2:30
4 First Estate: Religion in Review
11 **Movie:** A Guide for the Married Woman (1978). Cybill Shepherd.
H **Movie:** A Change of Seasons
S **Movie:** Terror in the Aisles

2:35
M **Movie:** The Caine Mutiny

3:45
7 **Movie:** Street People (1976). Roger Moore, Stacy Keach.

4:00
9 Jacques Cousteau—Cape Horn
S **Movie:** Nutcracker

4:30
11 Grizzly Adams

4:40
M **Movie:** Razorback

5:00
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch
11 News

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22 St—Chelsea penthouse. 1200 sq ft. Complt renov. Unobstrctd city views-N, E, SW. Plus pvt 400 sq ft roof grdn w/ bldg rts. $415K. $300/mtn. 212-989-7039.

SUBLETS WANTED

2-3 BR Apt—*Prefer Upper West Side.* Not a must. Month of January.
212-206-0100 or 212-873-7126.

CO-OPERATIVES/CONDOS Brooklyn

Recently Divorced?—No furniture? Need space for kids/friends on wkends? *Unique designer-furn triplex w/lg roof* garden, city views, jacuzzi, skylight, much more. $250,000. 212-732-7200.

CO-OPERATIVES/CONDOS Westchester

FROM ONLY $118/Sq Ft—Space Beyond Belief! 2-4 BR. $262,900-$309,900. 35 mins GCT. The Legend 914-591-6226.

CO-OPERATIVES/CONDOS Other

Upper Nyack—Magnif Hudson Riverfrnt. 6 rms in palat mansion in 4 1/2 ac park. *25 min GWB. 12x32' terr. New Ital EIK.* Lux furn/or unfurn. Boat moorings. Owner. **212-838-5310** **914-353-3223**

COMMERCIAL PROPERTIES

S.Bx.—Cor E.148 & Courtland Av. 22X51 $500,000. If interested: 212-823-6498.

HOUSES FOR SALE/RENT Manhattan

Brownstone 96 St—Steps off CPW. Exclusive. 4 vacant apts, charming, 5 stories, 20'. $700,000. Lo cash. **212-496-9470**

HOUSES FOR SALE/RENT Connecticut

Old Lyme—2 hrs NYC, 4 apts in house. Newly renov, alum-sided, steps to beach. Owner. $179,900. **203-272-9319/eves.**

New York's *affluent readers* have a median household income of $106,400 against the Sunday New York Times's $89,400. Deadline for line listing with AX, VI, MC: Tuesday Noon for issue on sale the following Monday.
212-880-0735 or 212-880-5406.

HOUSES FOR SALE/RENT Westchester

Pelham Pelham Manor 29 min NYC

TURN OF CENTURY

Pelham Heights, short walk to RR, quiet St., Victorian, beamed ceiling, *center hall, lg LivRm, formal DinRm,* kitc, lg library, 9 BRs, 4 1/2 bths, 3 great porches, 7 fplcs, lovely grounds, 2 car gar. Great potential.
Only $475,000

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Cape Cod Contemporary Home—3 BR, 2 bth, loft, atrium, coal stove. $1000/mo. Wellfleet, Mass. **914-683-7479.**

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REAL ESTATE SERVICES

Buying Or Renting In NY—And no time to investigate all the possibilities? Before you put your money down, call J.V. Wade Relocation Consultants. 212-662-0524.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

Dec 25, 9PM-Jan 4—Africa photo safari. Lo cost. Rose Roberts Tvl. 212-371-9306. Call for other sand/sail/ski/spa resvn.

This New Year's, Make It A 4-Day Bash
In the Catskills - you'll be dancing, toasting and feasting on a 7-course Chinese dinner when the ball drops. Pkg incl lux on-site condo, all meals, nightly entertainment. **203-661-3891.**

The Ultimate Christmas
& New Year's Holiday Parties
A celebration in style aboard the British Airways Concorde. $620 and $820 p.p. all *inclusive. Seats are limited; call now! For* resv & info: Concorde USA 212-627-8320

Sea & Spa—Hotel & cruise. $999 ea. Incl air. Lido Spa, Miami Bch. 800-327-8363.

AIRLINES

Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only $250 round trip. For resv *& info, call 718-262-8058 btw 12:30-3:30.*

TRAVEL SCHOOLS

TRAIN FOR A CAREER IN TRAVEL
New York School of Travel
219 E. 44th St. NYC 10017
212-687-3680

VILLAS/CONDOS The Islands

St. Maarten The Friendly Isle—2 story villa, Dutch side, 2 BR, 2 1/2 bth, maid svc. 40 x 40 fresh water pool, nr beach, tennis, golf, water sports, casino. $1,500/wk mid April. $750 off seas.
Ted Jacobus 607-753-0332.

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Puerto Vallarta—Lux apt, fab views, ocean, pool, *maid, sleeps 6. 516-829-8980*

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THE ONLY THING WE OVERLOOK Is the harbor. Danfords Inn, 1 hr NYC Dinner for 2, elegant waterfront room, bottle champagne, and croissants/coffee served in room, $150. **516-928-5200.**
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Floral Designs—Private or corporate parties, weddings, etc. 212-533-4771.

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The Ultimate
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For All Your Catering Needs
At The Location Of Your Choice

- Individualized Menus
- Professionally Supervised

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Throw away the aspirin - let us coordinate all or part of your next affair. For the most elegant and memorable events. **Call for free consultation, 212-529-9490.**

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THE WINE BAR CATERERS
Will find the space, provide the food, hire the band, arrange the flowers, write the invitations, clean-up the mess and then, will even put out the cat . . .
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And Gracious Service, Call Ellen
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Buffets • Bar Set-ups
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Randall Gottier's Hors d'Oeuvrerie

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Main Course Catering—Imaginative, delicious menus for memorable occasions. Customized party consultations. Shop located 1608 3rd Ave (90 St) 212-860-4440.

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Specializing in your holiday festivities.
Fine cuisine, waiters, music & flowers in your country home or city house.
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Dutch Treats—Delicious, artistic catering. Call for brochure, 718-786-9332.

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Corporate Contracts Our Speciality—Unique catering. Any location.
212-321-1822 516-569-4046

Party Time—Personalized catering. Superb party help. 718-238-2388.

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A Private Town House Affair, Inc.—Sam Milliken's unique catering organization. Since 1972. Unexcelled food, value, attention to detail. Call 212-427-7227.

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Two Beautiful Private Rooms
For Special Occasions from 40-400
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Private, elegant parties for all occasions.
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Personal Service, Affordable Prices
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Personalized Christmas Music Video—Greeting cards. Call 212-570-9334.

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Christmas Caricatures—Light up your guests. Steve Brodner. 212-586-1267.

The Dickens Carollers
An elegantly costumed quartet for your holiday function. Call 718-392-0327.

The White Collar Psychics, Inc
Esoterics - Soothsayers - Psychics
Entertainment for the Curious
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Sensational Strippers
NY's greatest Santas, M/F strippers, the famous stripping Xmas tree. Special New Year's show. AX. 212-304-0837.

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Elegant entertainment • Every occasion. Complete Party Planning. **212-255-9540**

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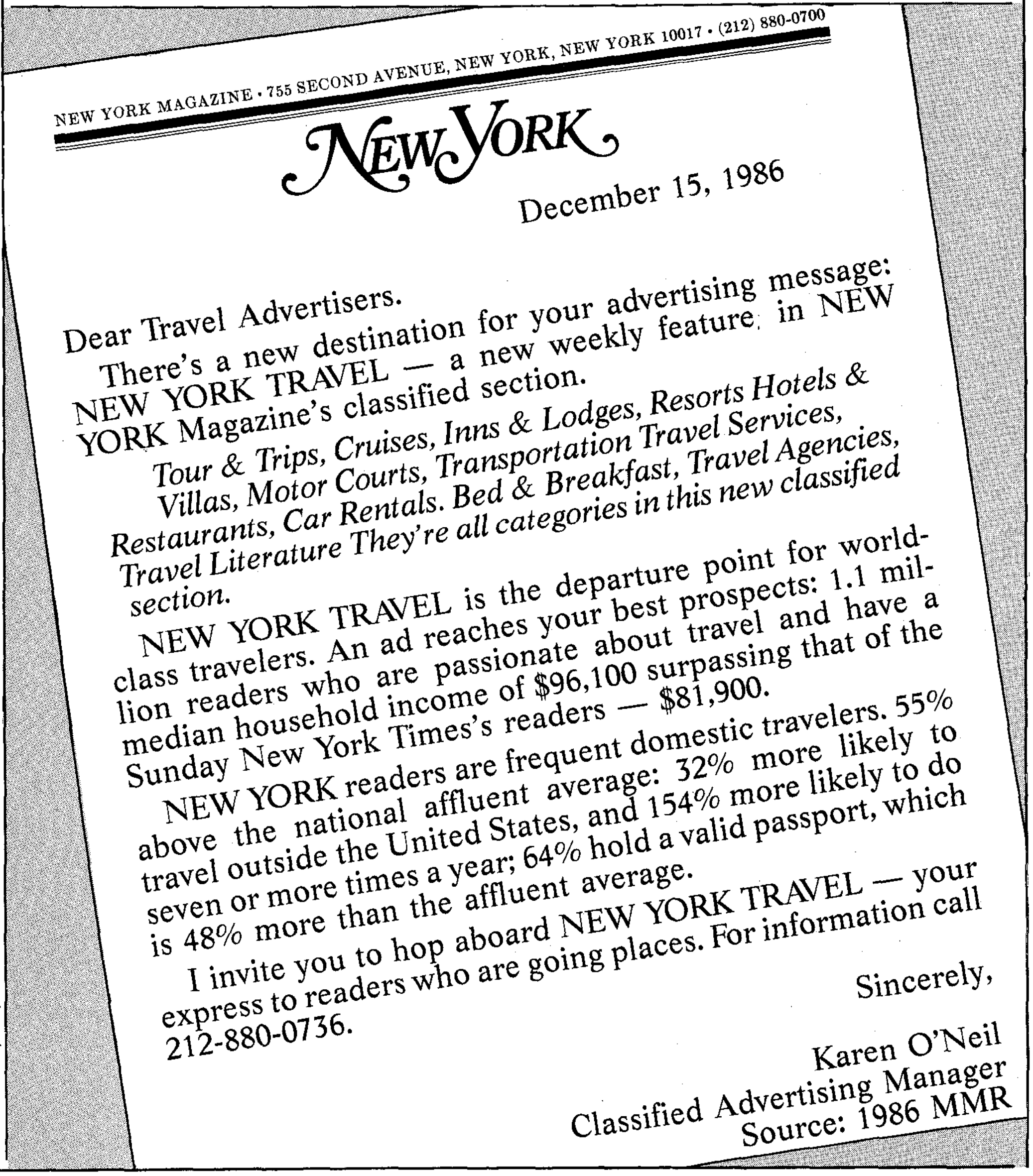

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NEW YORK

December 15, 1986

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Sincerely,

Karen O'Neil
Classified Advertising Manager
Source: 1986 MMR

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New York Services and Sales is a weekly feature. **Rates effective with the September 29, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Lose now for the holidays.
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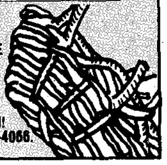

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Something Expensive—Fine gold and diamond jewelry. Manufacturer direct. By appointment only. Call 212-869-9107.

We Discount Fine Watches
Rolex, Cartier, Piaget, Patek,
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MURREY'S JEWELERS
ALL WORK DONE ON PREMISES
Watch & jewelry repairing, remodeling, designing. Pearl-stringing, silversmithing. Appraisals and estates purchased. Trade-ins accepted. 1403 Third Ave. (Btwn 79th-80th) **212-879-3690.**

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Executive Express Limousines Inc.
Experience the difference. Special airport and theater rates. **212-608-9401.**

Super Limos—TV, VCR, bar. $30/hour. 10 passenger, $40/hour. 718-634-8040.

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East Sixty-Ninth Street Limousines
Travel in true style and comfort!
24 Hours. Amex. **212-772-7560.**

NICE GUYS LIMO
7 years of reliability. Telephones in all cars. We drive the driven! 212-244-1167.

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Crestwood Car & Limo—Catering to the small & mid-sized corp, residents, hotels, etc. **Large fleet Lincoln Town Car Sedans** (2 way radios). From Man-LAG $19-$21, JFK $28-$30, NEW $33. Locals $10 min/ hourly $24. Corp accounts & reservations welcome. **(Voted Retailer Of The Month by Inside Retailing Mag.) 24 hrs** 718-657-1101, 1-800-34CREST **MC/Vi/AE**

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Low cost reliable service, 24 hours.
LaG $12, JFK $19, Newark $22
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SYBARITE Super Stretch Limos
Give The Gift Of Luxury Travel
TV/VCR/bar. $35/Hr.
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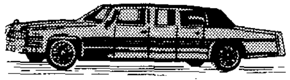
Allstate Car & Limo—Luxury cars at less *than taxi prices.* $13 LaGuardia, $20 JFK, $21 Newark from NYC. Hourly $15, limousines $30 per hour, 2 hour minimum. Tolls and gratuities not included. 24 hours. Corp. welcome. 212-741-7440, 1-800-453-4099. AE/DC/CB.

ROPE LIMOUSINE



Featuring The All New Platinum Mist Super Stretch Limousine
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NOW GET TO KNOW US!
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LOW $'s.
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24 Hour Superior Service
LOW $$. Prompt. Storage.
DOT 10860. **160 W. 71st St. 212-874-1313.**

BIG WHEEL MOVING & STORAGE
"Movers that won't shake you up"
Packing, Low $, Free wardrobe/estimate.
DOT 10488. **16 E. 79 St. 212-570-0879.**

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Professional packing. Free box delivery.
Piano moving! Local & long-distance.
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LAST MINUTE BIG OR SMALL JOBS

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. NYC D.O.T. T10303. 212-752-5040.

SABRA'S MOVING AND DELIVERY
Prompt services. Call for references.
DOT T-11011. **212-956-8080.**

NOAH'S ARK MOVING CO., INC.
"We Won't Leave You High & Dry"
LOW $$. Call & Compare. 212-874-1313

Moishe's First Class Move
Plus storage. 24 hour service.
Ask a friend. 212-239-0340.

BROSER BROS. EST. 1892
Prompt • Reliable • Low Cost
Moving • Packing Supplies • Crating
Free est. 212-599-1885. (T-10631)

SHLEPPERS. 212-472-3925
"Don't move home without us"
Never a no-show. Storage.
DOT 10138. 16 East 79th Street.

Moishe's, 24 Hours, Last Minute Jobs—Big and small jobs with storage. Pick-up and delivery. Complete packing service. Packing boxes delivered free. No. 1974. 327 10th Ave., at 29th St. 212-239-0340.

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VAN GOGH MOVERS
All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster St, NYC. **212-226-0500**

Local • Long Distance • Overseas
IF YOU'RE LOOKING
For a different mover THIS TIME, you didn't use **Big Apple Moving & Storage** LAST TIME. American Red Ball agent, "The red carpet mover." 92 St. Marks Pl. 212-505-1861. No. 1839. MC/Vi.

Hud Movers—3 men/large truck $50/hour. 718-461-0428,9. No. 281, 264 *10th Avenue, NYC 10001.*

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No. 256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

NOBODY BEATS "The Box Store"
Expert moving supplies at lowest prices.
Free Delivery. NYC. *1839. 212-505-7958.*

West Side Movers—Fine art, antiques, packing, boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

Moishe's Last Minute—24 hours moving and storage. Local and long-distance.
212-239-0340

Pyramid Moving Co.—"Honest and efficient moving by people who enjoy their work." Local/long distance. DOT 1870. 1241 Amsterdam Ave. 212-222-6663.

Rainbow Movers Inc.—Since 1977. Art, home, office, packing, storage, all supplies, free est. 212-431-8551. DOT 1747.

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LOW RATES • GREAT SERVICE
Coast To Coast/Local Experts. Free est.
Particle Flow Movers. 212-645-1110.

WHEATON VAN LINES, Inc.
Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. **212-226-0500.**

Celebrity Moving—Rated best in NYC. Same day, superior service. Deluxe full-service storage specialists. MC/Visa. DOT 1866. 212-936-7171, 718-786-1350.

Graduate Movers—DOT 10580. Qualified to handle your move. 212-925-5995.

Moishe's First Class Move
Plus storage. 24 hour service.
Ask a friend. 212-239-0340.

Noah's Ark Moving Co., Inc.—Low **$$.** Skilled Workers. Reliable. 212-874-1313.

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LI, 516-796-0700—Mon-Sat, 9am-7pm. Shiatsu/Swedish massage. Bath. Sauna.

Russian Massage—Kinesiology and reflexology. Joseph, W.94. 212-678-8641.

Classy European Masseuse
Luxurious surroundings. Hotel/
Residential. **212-315-2702**

O. Lee—Massage, sauna, body shampoo. Hotel/residential. Call 212-580-9029.

EBONY MASSEUSE
Shiatsu, Swedish Massage.
Studio, Hotel, Residential. **212-529-2996.**

CHRISTINA'S—Happy Holidays from our warm and friendly staff. Relax in our lux high-rise near Macy's. 212-971-0294.

NEW EAST SIDE SALON
Swedish massage/herbal bath.
Studio/hotel/residential. 212-486-4269.

GALA OPENING! MIRAMAR
Invites you to her new salon. Make your day with our delightful masseuses. Hotel & Residential Service. **212-826-8814**

ORIENTAL HOUSE
"Perfect Rating" N.Y.'s Premier Men's Magazine. Sauna/Steam
SHIATSU/SWEDISH MASSAGE
ATTENDED BATH
26 E. 23rd St. (2nd flr.) at Madison Ave.
24 Hours **(212) 254-7109** 7 Days
$5 Disc with Ad.

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MIDTOWN Hotel/Residential
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Park Ave. Superb Massage—Swedish, Shiatsu by well-skilled staff. Mon-Sat. By appointment only. 212-308-2572.

A Touch Of Distinction—Enjoy a relaxing massage. Hotel service. 212-957-8401

Classy French Masseuse—Relax your tension with a great massage. Studio, Hotel, Residential. 212-472-1138.

MATURE CLASSY LADY
Massage to help you float through your day. Studio/hotel/residential. Young masseuse also available. **212-752-5973.**

JUN STUDIO
Relaxing Oriental Shiatsu Massage
By Appointment--10am-10pm.
Queens 718-507-7002

L.I. 516-742-5990—Shiatsu, excellent massage.

Grand Opening—Four Seasons. 516-794-1646. Sauna, shower, excellent massage.

NEW STUDIO
Oriental attendants, by appointment.
24 hours. 718-426-4518 (Queens)

Flushing, Queens—Relaxing massage. Shower. Easy parking. Private.
718-961-5632

KIYOTO—Shiatsu, Swedish. Masseuses from Japan. Professional staff, educated in Japan. Studio and Hotel. 212-557-0525

YOUNG CLASSY WOMAN
Will give you a superior massage. Studio/hotel/residential available. 212-481-3872.

Lisa—International masseuses. Private rooms. Hotel service. 212-249-2594.

Licensed Masseur For Men—East 50's studio/your hotel. Richard. 212-759-6210.

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MIYAKO
YOUR DREAMS COME TRUE!
Ultimate oriental massage/beautiful surroundings. Steam, sauna, whirlpool, attended showers. $5.00 Discount with Ad.
24 HRS 7 DAYS 212-505-8089 OUTCALLS AVAIL
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Japanese Health Club—212-307-0666. Massage, sauna, steam. Amex accepted.

Executive Massage—Herbal bath. Privacy. 212-757-0315. 11am-10pm Mon-Sat.

Reduce Stress - Relieve Fatigue
Swedish massage - No Sex Calls.
37th St. & Broadway. 212-869-4346

Wonderful Massage—Great midtown location. Appointment only. 212-759-7386.

Sue Studio—Swedish and Shiatsu massage by appointment only. 212-826-9807.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services available. 10am-11pm. 212-397-5875.

RENEE SALON
Where elegance and excellence are a must. By appointment only. **212-529-6536**

A Massage Fit For Royalty—International masseuses. 212-751-4786.

For The Special People!—Be a V.I.P. Enjoy pine bubble bath and massage. Private. Mon-Sat. 212-582-3161.
Come and meet our new staff.

$5 Off New York's Best
7 days, 24 hours. Lily Oriental Health Club, 3rd floor. 212-244-0292.

Lissette's—Welcomes all her old and new customers at her new studio. Massage, wrappings, pedicures. 212-382-3509. AE.

MASSAGE/THERAPEUTIC

KOBE 56 - Japanese Shiatsu
Massage for Men & Women, Mon. - Sat.
212-586-0555, 212-245-9326, AE

Expert Swedish—Medical. No sex calls. Jeanne, 212-750-8947, 9 to 9 daily.

Judith Cohen RN—Swedish, Amma. Home/Hotel. No sex calls. 718-426-0994.

B. Kurz—Swedish/Polarity/Reflexology/Shiatsu. No sex calls. 212-355-3498.

Mano Matthews—Massage therapist. Studio on W. 73. (212) 724-0717, 787-1883.

Swedish, Shiatsu Massage For Women—Midtown salon/residential. 718-855-3153.

MEDICAL/DENTAL

Experienced Accupuncturist/Internist—Ling Sun Chu, MD. 107 E.73rd, 472-3000.

Jack J. Levy, MD—Psychiatrist, board certified 212-861-9000. Personalized care.

PETS

Cat-Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

PHOTOGRAPHY

Sensual Portraits For Christmas—Perfect "I Love You Gift." A soft, sensitive photograph. Glamorous, alluring, flattering and tasteful. Studio. 212-741-1911.
JUST IN, 1987 portrait calendars.

Weddings Videotaped—Best value in Metro area. Steve Katz. 212-541-7600.

V S P—Professional videotaping & photography. Excellent quality. 212-567-5807

Sensitive Portraiture—Of a woman for the man in her life. 212-754-1150.

Weddings, Bar Mitzvahs—By award-winning photographer. 212-466-0707.

PHYSICAL FITNESS

Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242.

Private Body-Building Trainer—In private, fully-equipped gym. 212-874-7500.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

Need A Lift?—Exercise in your own home, privately with a trained instructor. References available. Give yourself a chance to glow. 212-517-7207.

The Trainer's Edge, Ltd.—One-to-one exercise programs in our gym, or your home. 1568 2nd Ave. 212-517-4904.

RESUME SERVICES

Eye-Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

Effective Professional Resumes—Career counseling. References. 212-744-1186.

Resumes That Rack Up Results
Effective career counseling. Count on it.
212-799-1432.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

SERVICES

PRIVATE MAILBOXES
-COMPLETE COPY SHOP-
Your own Suite #, Box #, etc.
U.S. Post Office regulated!
Shipping & receiving service;
open 7 days, long hours!
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NY, NY 10011
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THE COMPLETE SHOPPER
We'll plan your Fête,
walk your Pet,
put you on a Jet,
get your gift list Set,
we'll see that all your
needs are Met.
Seekers/Finders
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Your Personal Concierge & Telephone Secretary To Arrange And Supervise Your Needs. Our messengers, maids, bartenders, florists, travel desk, personal shoppers and limousines are waiting to serve you. Major credit cards accepted.
Star Concierge - 212-239-3755.

From $6.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

At Your Service—Personalized shopping, errands, parties, gifts. 212-307-5218.

THERAPY

Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing, visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3.
212-391-1942.

Ladies—Affordable, new sex therapy, surrogate, Gestalt services. 201-866-1390.

Aquareem Clinic—Nurse role-play and cross-dressing. Private. 212-645-9523.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

CROSS-DRESSING, INFANTILISM
and creative nurse role-playing.
OUR SPECIALTY. 212-219-9244.

Premature Reaction, Impotence—Vaginismous. Cured forever in only one 3 1/2 hour session. 100 percent success. Female PhD., practicing 16 years. Sincere, compassionate, scientific. Gramercy Pk. Insurance. 212-689-9717. 11am-1pm.

Scandinavian Woman Psychodramatist
Role-playing, fears and eccentricities explored and dealt with. **212-757-8629.**

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W.12th

Sex Therapy—With surrogates or hypnotherapy. Insurance. W.54th 212-957-1098.

Initiation—And oral translation in the arts and science of sexual healing by Rose 1-212-832-3385.

Escapist COMPULSIONS Explored
Gender-change, Fetishes, Self-injury
PhD. 7 days. 11am-10pm. 212-475-3377

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Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by PhD. 420-9017.

HYPNOSIS - COUNSELING—Weight, personal problems, smoking, anxieties. DR. WINTER, 133 E. 73 St. **212-988-4800**

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

WEIGHT CONTROL

New Innovative Approach—To sustained weight loss. Renaissance Medical Group, 212-686-3131.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fl, 33040. 305-294-8787.

LOSE UP TO 10 LBS. OR MORE—in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696. **GRAND LAKE SPA HOTEL, CT.**

LOSE 1 LB. A DAY!
Diet specialist, MD. Men, Women, Teens
Insurance forms OK. No contracts.
Manhattan Diet Clinic, 212-245-5940
Westchester Diet Clinic, 914-969-8200
Riverdale Diet Clinic, 212-796-6100

LOSE UP TO 30 LBS.
IN LESS THAN 30 DAYS
FOR ABOUT $30 PER WEEK

"CLINI-FAST"
212-807-8080

PERMANENT FAT REMOVAL
French suction technique reshapes all parts of the body, safely and forever.
Suction Lipectomy Center of NY/NJ
212-684-1116 201-944-0330

Call 914-423-2700
LOSE NOW FOR THE HOLIDAYS.
We succeed where diets fail you.

Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa 2 miles to Atlantic City. Call **800-722-7257, 609-822-0611.**

RAPID WEIGHT REDUCTION
FDA-approved, Garren Edwards gastric bubble. Comprehensive outpatient program. Gastroenterologist-supervised. Call for information and appointment.
516-223-1332

LOSE WEIGHT NOW For The Holidays. We succeed where diets fail you. **Call 718-833-7820**

The NEW YORK Audience
1.4 million adult readers. Classified Services: Monday-Friday, 9am-5pm. Contact Ron Stern: 212-880-0736 or Mike Fazio: 212-880-0735 212-880-5405.

TRUCKERS

Get Carried Away—Professionally, anywhere. Large or small jobs. 212-254-5608

Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

HOTELS

Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

For Your Guests—Affordable hotel near UN. Tudor Hotel. **212-986-8800.**

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Overcome Speech Phobia. Ind/group.
Natalie Rogers MSW. **212-683-7006**

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IBM/Word Processing 2000 System
Letter Quality Print. Editing/Legal.
Any job. **Thea Allegro Inc. 212-772-9677.**

INSERTION ORDER FOR CLASSIFIED ADVERTISING & STRICTLY PERSONALS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Commercial ads $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks; Real Estate ads $22.25 per line (Flat Rate); Strictly Personal ads $25 per line and $15 for NYM Box Number. Front Page Placement, $50.

Name ____________________
Street Address ____________________
City __________ **State** __________ **Zip** __________
Home Phone (for our records only) ____________________
Payment: Check _____ **M.O.** _____ **MasterCard** _____ **Visa** _____ **AmEx** _____ **Card Number** __________
Exp. Date __________ **Signature** ____________________
Ad copy:

Please place my ad under the following heading ____________________

Please place the following _____ *line ad* _____ *time(s), starting in the* _____ *issue. (On sale* _____*.)*

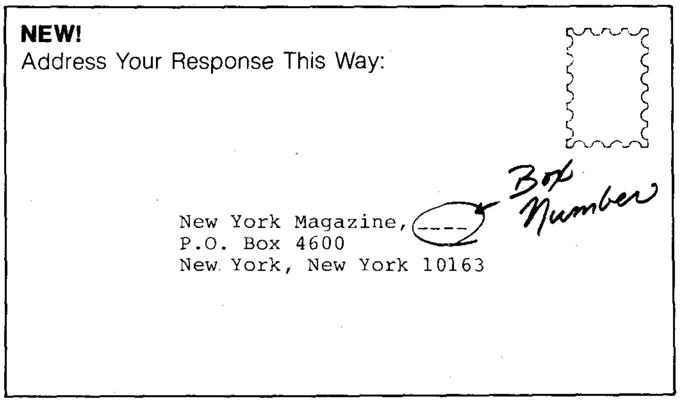
Classified Advertising Dept.
New York Magazine, 755 Second Avenue,
New York, NY 10017

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!

Address Your Response This Way:



New York Magazine, (____)
P.O. Box 4600
New York, New York 10163

Penthouse Lawyer, 43, 6'—Handsome, athletic build, interested in television, movies, skyscrapers, fireplaces, nature, animals and stars; needs attractive woman for loving, close relationship leading to marriage and children. Must send photo for a response or you are wasting your time and 22 cents. NYM F179.

Stop! You May Have Met Your Match—Charismatic MD, sensitive, sensual, successful, 45, 6'2", attractive and athletic. Wishes to meet a bright and beautiful woman, 25-35, for excitement and eventual long-term relationship. Photo, a must. NYM Y959.

Joie De Vivre—I have it, do you? Most beautiful, tall, slender blond, well-traveled, seeks professional gentleman, 40 plus (not necessarily), for more than an ordinary relationship. NYM D723.

Sensitive, Educated Jewish Male—39, seeks Jewish female, 22-35, under 5'3", less than 110 lbs, never married, attractive, blond and LI preferred. NYM D538.

This Loving, Handsome Man—Yearns for you, loving young woman, to cherish happily ever after plus one day. He is established, artistic, left forty behind a while ago, combines maturity with young looks and energy, is independent, loves travel, is non-smoking, single, Jewish, open to anyone. Feel not too young or not suitable, Mademoiselle, for this worldly man. Your note and photo could bring you years of caring. NYM C083

Warm, Giving, Lovable—Bright, pretty lady, 37, seeks attractive man with a good heart, mind and spirit. Music, laughter, hugs are what I love. Sharing and enjoying are important to me. A future together is what I have in mind. NYM Y888.

Successful Television Professional—35, Manhattanite, seeks professional woman, 28-37, non-smoker, for romantic relationship. Note/phone. NYM D702.

Very Pretty Woman—35, 5'6", trim, bright, sweet, affectionate, artistic. Likes sports; fun-loving yet somewhat reserved. Seeks Jewish male, 35-40, 5'10" or taller, marriage-minded. Photo, please. I reside in Ft. Lee area. NYM D704.

Wanted: Very Beautiful Young Lady—With brains and common sense, but above all you must know what love truly means and not be a gold digger. You must be looking for a permanent union/marriage, real love, children. I am extremely handsome, thoroughly brilliant, exciting, colorful, funny, tragic, intense, passionate, kind, very generous, too trusting. Have been very successful and made millions and also had a few colossal failures. You must be mature enough to enjoy together not only the good times but also to hold hands and support me in the bad times with your love. Tell me about your heart with a photo if possible. Then let's get together and start our walk together through life. RSVP. NYM F180.

Looking For Life's Mate—33 years old, 5'8" tall, brown eyes/hair, hard-working, professional Jewish man, finds success without sharing to be unrewarding. This intelligent, giving, considerate, super-affectionate, crazy guy; loves loving, quiet, romantic dinners, tennis, sports, movies, adventures and just plan fun, looking for my other half to establish lasting relationship. Photo/phone. NYM Y893.

Smart, Pretty, Petite—But special, 30, lawyer, sincere, cultured, looking to share music, art, dance, sports; needs man to put a gleam in my eye - Jewish, attractive, family-oriented. NYM Y940.

Friend And Lover Wanted—Days spent working with emotionally disturbed kids; nights open. Respond if honest, caring, 35-45, non-smoking, Christian male. NYM D748.

Cute, Athletic Male, 36—5'10", 165 lbs, green eyes, not boring, seeks woman who drinks, smokes, diets and gambles, for romance. Phone. NYM Y937.

Wanted: Woman With—Exceptional beauty, brains and a sense of accomplishment. I'm not easily intimidated, at 35, 5'10", 165 lbs. It helps if you ski, tennis, dance, love art, music and have pretty eyes. RSVP. NYM D686.

Handsome, Athletic MD—35, Jewish, 6'2", in great shape, seeks very pretty, slender woman, 21-34, over 5'6", to share romance. Photo/bio. NYM D687.

Renaissance Doctor—Caring, classy, very handsome, slim, extremely successful surgeon, 30's, incurably romantic, has it all but you to bring flowers to. You are a genuinely warm, gorgeous Jewess, All-American type, 20's, tall, non-smoker, who like myself would love to fall in love and believes in happy endings. Absolutely no replies without photo. NYM F181.

I Adore—Charming, witty, successful, secure gentleman. Would you happen to adore a most beautiful, tall, slender, terribly charming blond for more than an ordinary relationship? NYM Y961.

Everything You Want—You'll find in this perfectly packaged, exceptionally attractive, slim, sophisticated, successful, Italian female Manhattanite who possesses class, warmth, a quiet sense of adventure, and would love to enjoy the classical arts, intimate dinner parties, funky East Village restaurants with intelligent, witty, highly-successful male, 53 plus, who takes pride in his appearance and career and seeks to share a rich, special, one-to-one relationship. Non-smoking, a plus. Note/phone. NYM D649.

Handsome, Latter 40's—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 30 to early 40's, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. NYM D673

Beautiful, Smart, Funny—Sweet and normal Jewish professional with passion for living, looking for Mr. Right or at least Mr. Close. If you're charming, funny, attractive, financially/emotionally secure, 30-45, and ready for a serious, wonderful relationship, or at least one good date, send note/phone/photo. NYM C043.

Successful, Good-Looking Man—32, good-natured, sincere, funny and creative; would like to meet an attractive, caring woman, 20's-30's, for a possible romance and lasting relationship. Photo/phone. NYM Y936.

Gay Male, 27—PhD candidate in psychology - realizing that being consumed by professional commitments doesn't cover all the bases. I'm relaxed, sincere, health-conscious, into music and theater, seeking counterpart. NYM D685.

Urbane, Loving—Vivacious, red-headed businesswoman, 41, fit, full of fun, romantic, assertive and sharing, seeks Jewish male to enjoy the best of times together. Bio/phone. NYM D688.

Optimistic, Pretty Brunette—Professional, slim, feminine, bright, residing Nassau/Queens area, seeks non-smoking, Jewish male, 37-47. Photo. NYM Y945.

Athletic Jewish Therapist—32, 5'11", down-to-earth, sincere with varied interests. Looking for slim, attractive female counterpart with sense of humor and warm heart. Note/phone/photo. NYM C058.

Extraordinary Gentleman—Intelligent, dynamic, handsome, athletic, honest, extremely fit, very successful, high energy, young 46, 6'2", self-confident, Wasp, good sense of humor, loves kids, very selective. Seeks independent, bright, slim, very attractive, energetic, self-assured, 30-40, 5'6" or over, physically fit, semi-sane, non-smoking All-American lady. Looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous life style to share my active, zany, sun-filled extravagant life. I have it all but the right lady to share it with. I know you're out there; please send brief bio and phone. Recent photo, a must. NYM D717.

Looking For Love—39-year-old, Jewish male, health professional - sensitive, humorous, 5'8". Interests include: theater, dining, travel, pets. Seeking long-lasting relationship with Jewish female - sensitive, loving, intimate, witty, diverse interests. 30-40, slim. Note/photo. NYM Y938.

Stable, Considerate, Bright Widower—Seeks quality lady. Do not answer if you are angry at: life, God, singles, your ex, yourself. If you are at peace, over 35, have your act together and are pleasant, alert and zestful, you owe it to yourself to get to know me. NYM D741.

Manhattan Music-Lover—Wall Street female exec, 32, seeks a sophisticated, special friend. This literature-lover's interests include: travel, theater and warm-hearted mensches (28-46). NYM D689.

Sexy, Slim, Slightly Shy—Very pretty, bright, green-eyed blond with wit, warmth and class, seeks Jewish male, 31-42, for always. Photo, please. NBYM D690.

Strikingly Attractive—Tall, slim, warm, vivacious, fun-loving, independent, energetic, young Jewish widow. Love skiing, tennis, theater, travel, good talk, my profession. Seek bright, successful, funny, dynamic, physically/emotionally fit man, 50's, for permanent relationship. Skiing anyone? Note/photo/phone. NYM D691.

Blond, Blue-Eyed Investor—Male, 27, lives in Village, has offbeat sense of humor, loves to hear and tell stories late into the night. Looking for the right woman. Note/photo/phone. NYM Y939.

Bubbly Lady, 40—Ex-psychotherapist. Owns business, South Hampton house. Likes bridge, golf, dancing. Seeks NYC Wasp, 35-60. Photo/phone. NYM D693.

Exotic, Slim Beauty—Sensual, wealthy, 29, 5'8". Seeks wealthy man, any age, for fun-filled, adventurous relationship. Looks, not important. NYM C048.

Dark-Haired Beauty—25, slim, half Jewish, professional, seeks attractive, educated man, 27-34. Photo/phone. NYM D694

Woman Would Love To Share—The spirit of the holidays, music, laughter, joy - with a kind man, 55-64, equally educated and financially secure. NYM D695.

Hidden Treasure—Find me. Pretty, 5'6" Jewish woman, 36, with a twinkle in her eyes, fine mind, enigmatic smile and caring heart. I swim and ski. Work in NY; live in NJ. Seek non-smoking, successful counterpart. NYM D696.

Playgirl Centerfold Looks—Independently wealthy. If you are exquisitely beautiful, 25-35, very shapely and together woman, I want you. POB 815, Southport, CT 06490.

Limited Time Offer—Female marketing VP, seeks ideal prospect. If you're a driven professional, 33-45, 5'10" plus, you need this sophisticated workaholic, golfaholic, Harvard MBA (5'6", brunette with sexy green eyes and great legs), available only by answering this ad. Photo/brief description of your product/packaging/positioning, please. NYM D698.

Very Pretty, Intelligent, Warm—Artistic, Jewish female, 24, 5'3", slim; works in entertainment industry. Enjoys traveling, film, museums, music, skiing and all that New York has to offer. Interested in meeting attractive, sincere, educated, Jewish male with warmth and a sense of humor. Photo/phone, please. NYM C072.

Best Bet For 1987—Handsome Jewish male, 29, 6', athletic, educated and caring, seeks a pretty, classy lady, 24-31, over 5'3". Photo, please. NYM Y941.

Famous Lecturer/Consultant—Handsome, well-liked, insightful, stories to share. NJ, 54, 5'11", 165. Strengths: sensitive, sincere, warm, funny, romantic. Loves: friends, real conversation, funny jokes, sad poems, food, antiques. Wants: gentle, open, natural, feminine, pretty woman (30's-40's) for friendship/romance. Non-smoker. NYM D699.

No Running Shoes!—Pushing 40 - was exercise enough for this statuesque female exec, whose green eyes are not store-bought. Seeking sincere gentleman with equal style, 35-45, to complement her activities. Note/photo/phone. NYM D700.

Bruce Willis—We share the same name, look and humor, but he won't share Cybill Shepherd. Therefore, this handsome, 28, 6'4", athletic Jewish attorney, must seek a woman other than Cybill with whom to share a Seagram's wine cooler. Phone/photo. NYM Y944.

Successful Businessman, Divorced—56, tall, slim, avid boatman - all natural pleasures. Seeks slim, bright,'up' companion for travel, dinner, dancing, etc. NYM C072.

Wanted: 60-68-Year-Man—Who enjoys active sports, theater, fine life style. For a lasting relationship with active, good-looking woman living in Palm Beach, Florida. Letter/phone. NYM D716.

Witty, Attractive, Down-To-Earth—Female, seeks Jewish male - athletic, professional, 24-30, to share movies, dancing, casual dinners and the NFL on CBS. Photo, please!. NJ area preferred. NYM C055.

Winsome (Lose Some) 35—Mensa IQ, Renoir figure, seeks 40's male who thinks Yiddish and acts British. NYM C056.

Blue-Eyed Beauty—Warm, friendly, outgoing, 5'7", looking for professional, Jewish male, 30-40. Photo. NYM Y958.

All-American Beauty—Inside and out. Interesting and difficult-to-find combination of exceptional looks, brains, personality, sensitivity; outdoorsy and athletic, yet classy female. Would like to meet male counterpart, 32-40, to share adventure, laughter, quiet moments, hugs and raising a family. Photo. NYM Y946.

Warm, Vivacious Brunette Beauty, 29—Shapely, athletic, 5'2", bright professional who loves nature, sports and the arts. Seeks humorous, intelligent, Jewish, attractive, successful, down-to-earth male, 29-35. Bio/photo/phone. NYM D705.

Winter Walks On The Beach—Handsome green-eyed Tarzan, 40, disguised as medical executive, seeks Jane, 28-38. Photo, please. NYM D706.

Happy Woman, Seeks Happy Man—To share joys of life, love and laughter. I'm 40, Jewish, very attractive. I love music, books, theater, food, fun and trees. Photo, please. NYM Y947.

Aspiring Photographer—39, Jewish, has seen Beatles at Shea, Everest at sunset, and was pretzel monitor in grade school. Seeks spunky and seductive woman, to share jeans and jazz, Cagney and cognac, dumplings and dawn. NYM D707.

Spending The Holidays Alone?—A beautiful, aqua-eyed, slim, shapely, feminine, Jewish female, 30's, is looking for you. You are handsome, kind, intelligent and sincere. NYC/LI. Photo. NYM Y948.

Elegant Iconoclast—Seeks outdoorsman/book-lover, with political conscience and strong aesthetic sense, for hiking, fishing, canoeing, versifying and enduring friendship. NYM D708.

Middle Eastern Engineer—27, sensitive, loves violin, looking for a nice lady for a good relationship. NYM Y949.

New In NYC—Bright, handsome, sincere, nice Jewish attorney, 33, eager to explore NY with a pretty and petite, outgoing and bright, warm and wonderful woman. Photo, appreciated. NYM D709.

Tall, Attractive Stanford PhD—35, Jewish (but not very), former Columbia professor, now at major investment bank, is looking for Ms Right. On a good day, I'm funny, kind, powerful, sensitive and able to recognize the special in the ordinary. I am incapable of catching a football or fixing a toaster and am not very good at getting up in the morning. I'd like to meet a smart, witty, slim, attractive woman for a deep, honest, intimate, lasting relationship. Please send letter with photo and phone. Please. NYM D727.

Striking Jewish Brit—Female, 30, intelligent, seeks handsome male Jewish Brit, intelligent, for marriage. Must have hair and sense of humor (not necessarily in that order). Photo, please. NYM D710.

Pretty, Slim, Wealthy Wasp—45, seeks wealthy, male, NYC Wasp. NYM D711.

Smart, Successful, Scuba Enthusiast—I'm an attractive, tall (5'10"), slim, talented Jewish woman who seeks a man who's interesting, clever, prosperous, taller than I and nice. Note/photo. NYM D720

Attractive, 5'6", Full-Figured—55, wish to share life with mature, educated, lovable, fun guy, 52 plus. Note, photo, optional. NYM D739.

Warm, Very Pretty, Feminine—Sensitive, down-to-earth, NYC business professional with artistic soul, sound values, good disposition, taste; seeks compatible, growing relationship with sincere man - good-looking, warm, adventurous, positive, fit, established, 43-55. I'm Christian (non-religious), slim, 5'4', sensual, loving, youthful 40's and look early 30's. I enjoy spontaneity, humor, interesting conversation, the arts, music, sports, country, travel. Letter/photo/phone. NYM C050.

Dedicated, Beautiful Artist—Mid 30's, seeks man who wants attention, affection and marriage in the near future, 20's-40's, children okay. If you have the time, I'm the gift. Note/photo. NYM Y952.

Man, 34, Seeks Woman—Caring, fun, enjoys hugs, touches. POB 538, NYC 10024.

Very Good-Looking Mensch!—Young-looking 48 (looks 35), 5'9". Stylish, creative, successful and a great sense of humor. I love tennis, one-to-one talks, travel, movies, laughter, sharing and closeness. I'm supportive and nurturing. If you're very pretty, warm, loving, open - then perhaps we can be best friends and lovers for now and for always. Please send note/photo, a must!. P.S. I have great legs! NYM C057.

Tall, Secure Man, 37—Seeks long-haired, calm, giving centerfold. NYM Y956.

Exceptional, Pretty Redhead—Ad exec, who leans toward the creative type. Animal-lover who has and loves a city apartment and country home. Interests are skiing, antiquing, cooking and horses. Would like to meet the same type of guy, 30-50. Send photo. NYM Y957.

Adventurous Spirited Male—Active t.l.c. advocate, professional, Ivy-educated, 5'11", Jewish, 44, handsome inside and out. Seeks dynamite, educated, tall, upbeat female, excitingly beautiful mentally/physically, NY/NJ, 30's, who enjoys her femininity. Note/phone/photo, a must for reply. NYM D718.

Heart And Soul—Adorable brunette, 36, successful, curvy. Seeks smart, handsome Jewish guy, 38-44, down-to-earth, psychologically-minded, for loving friendship and family. Photo/phone. NYM D719.

Head-Turning Blond MD—29, 5'9", 129 lbs. Leggy, athletic, loves outdoor sports and indoor elegance: ballet, music, art. Quick wit, loves to laugh. Seeks attractive, cultured, dynamic gentleman. Letter/photo, a must. NYM C059.

Attractive Hispanic Attorney—34, honest and giving, seeks educated, attractive Latin female for meaningful relationship. Phone/photo. NYM C067.

Seeking Kindred Soulmate—For sharing life, laughter, friendship and more. You're a refined gentleman, secure, unpretentious, giving, possessing integrity and living an active lifestyle. This terrific, petite, educated charmer, 30's, enjoys participative sports, country/city, music, art, good conversation and funloving times. Maybe you too wander along "The Road Less Traveled"? NYM D736.

Tall, Dark, (Almost) Handsome DDS—Seeks a Jewish lady, 24-31, with a warm heart. In Aspen or Paris we are sharing love, laughter, life. Your photo/note say together we can have it all! NYM Y969.

Hey Out There!—If you are a bright, fun-loving, successful Jewish man looking to meet a beautiful, exciting, 27-year-old, professional woman. Drop me a note/photo. NYM C080.

Bored, Restless Male, 40's—Seeks NYC woman, 30-45, with traditional values who wants a friend and companion to share good times. Note/phone. NYM C079.

NJ MD—Slim Gal, vibrant, good-looking, 48, 5'3", seeks a bright man. NYM D712.

All This And Brains Too—Very pretty, divorced female, 30, 5'6', big dark eyes, independent and successful, seeks strong, romantic man. NYM C052.

Wanted, Woman-Child—20-35, beautiful, exotic, intelligent, sensual, athletic, sensitive, sincere; to walk, to dance, to work, to laugh, to romance the cross-roads of passion, to create and share the journey to the end of the rainbow. Photo/phone, please. NYM Y953.

Frustrated Engineer—Who had grossly miscalculated his priorities. 27, Jewish, 5'10", 150 lbs, diverse interests. Seeks intelligent, sincere female, 21-33, for forever and a day. Note/photo. NYM C053.

Attractive Professional Woman—Seeking romance with handsome, established, sensitive, sincere Jewish man, 35-48. Humor a must. Photo/phone. NYM D714.

If You're Not A Swinger—Looking for a fast roll in the hay, but a slow-developing friendship perhaps leading to something more meaningful, I would love to hear from you. On this side I'm a widow, in her 50's, attractive; had my own business for fourteen years (real estate), am financially independent, live on Long Island and Florida part of the winter. Please send recent photo. Will respond for the right guy. NYM C082.

Seeking Viking Prince—To share seaside adventures and fairy tale romance with beautiful, spirited woman. Must believe in true love, sweet dreams and happily ever after. Photo/note/bio. NYM D715.

Let's Share The Sunday Times—And hopefully more. I am a 35-year-old man with those magic initials - MD - after my name (as well as being an Ivy-league Wasp). But I am energetic, witty, charming and very attractive, as well as being kind, generous and one of the nicest people you'll ever meet. My interests range from dining to dancing and the beach to Broadway. If you are between 25-40, and are bright, very attractive, financially and socially secure and have a wonderful sense of humor as well as a lot of class, then send me a note with your photo and phone. NYM C054.

Are You As Motivated—To start a family as I am? With biological time clock ticking, warm, approachable, multifaceted career woman and painter, attractive, womanly, full of life and love, seeks non-smoker, mid 30's-50's, who thinks clearly, feels strongly, laughs easily and yearns deeply to marry, have child. NYM Y954.

Suburban White Knight—Tall, handsome, blue eyes, 34, successful, athletic, personality plus, seeks lovely lady, 21-35, with great sense of humor, intelligent, for caring and sharing good times. Send photo/note/phone. If you send me your picture, I'll send you mine. NYM D732.

STRICTLY PERSONALS

N.J. Lady—31, 5'11", attractive, athletic, likes skiing, tennis, country weekends. Seeks 30-37, tall guy, successful by own standards, marriage and child-minded. POB 5156, Somerset, NJ 08873.

Quality, Handsome Scotsman—31, caring, humorous, open-minded, imaginative, self-assured but unpretentious, successful, in future technology. Seeks funny, communicative woman-friend of quality and beauty who may not usually answer ads. Photo, please. NYM D721.

Sexy Strawberry Blond Woman—Serious sense of humor, fit 40's, seeks secure, successful soul mate who loves to dance and laugh. Photo/phone. NYM C060.

A Good Guy—Gentle, laconic, unpretentious, 38, 5'8", slender, youthful good looks, physically fit. Musically inclined computer professional; Jewish agnostic; offbeat sense of humor. Seeks a brainy, attractive, athletically slim woman, 29-34, to start a family. No cigarettes/Republicans, please. NYM D722.

Committed Idealist—Career public interest attorney, 36, male, shy, politically progressive, loves college basketball and Star Trek, seeks female professional, 25-35, intelligent, sensitive, soft-spoken and similarity inclined. Photo/note/phone. NYM Y960.

Tall, Thin, Pretty Lady, 30—Christian professional, athletic, energetic, warm, honest, varied interests. Seeks tall (5'10" plus), professional, sincere, caring man, 29-38, interested in a substantive, long-term relationship. Note. NYM D724.

One Super Guy—Handsome, 5'11", 30's, Jewish, ultra-successful, athletic, with charm, wit and flair for the good life, seeks super lady, 25-35, with beauty, brains, style. Photo, a plus. NYM D725.

Pretty Professional—Blue-eyed blond, 5'6", 43, Rubenesque/curvaceous, seeks a financially secure man with a melody in his heart. NYM D730.

A Unique Woman—45, Japanese descent; values grace, beauty, enjoys arts, culture, seeks warm, witty, successful man for friendship. NYM Y966.

Pretty Jewish Doctor—Loves Sondheim, Renaissance music and crossword puzzles; seeks handsome Jewish intellectual, 30 plus, for romance. Photo, phone. NYM D731.

You Are Beautiful—Not attractive or pretty - beautiful. An educated, adventurous, white Christian woman, you look great in bikini, ski wear, jeans or evening dress. You enjoy travel, sports, culture. At 28-33, you want a family now. I am a white Christian man, a young 47 - average looks, not handsome - trim and fit, 6', 165 lbs, very wealthy. Seeking love, marriage and family with a partner for life. Recent photo/bio/phone, a must; your response answered promptly. NYM C062.

Tall, Handsome, Sincere Entrepreneur—Who enjoys sports, long walks and absolutely loves to laugh is still searching for that beautiful, special lady in her 20's. Note/photo (optional) will reply to all. NYM Y972.

Spunky, Fun-Loving—Irreverent woman. Funny, tall, attractive attorney, 33, seeks secure, bright, laughing man who enjoys the outdoors. Phone/photo. NYM D740.

Dancer Turned Designer—31, pretty, vivacious, enjoys arts. Seeks sharp, verbal, attractive professional man, 30-40, with social conscience and sense of humor. No smokers. Note/photo. NYM D726.

What Are You Doing Today?—Never mind the rest of your life. I want a friend, a lover, one day at a time forever.I'm a great guy, good on the eye, 55, 6', 178 lbs, a marvelous sense of humor. Greenwich Village, SoHo, are my favorite areas. Unity at Lincoln Center is a must. I appreciate theater, movies, museums, jazz, poking around and hugging. Boo on smoking. Note/photo, please. NYM Y962

Vivacious—Long-legged, hazel-eyed beauty, 22, 5'4", with outstanding family background, seeks outgoing, Modern Orthodox fellow who is athletic and ambitious. NYM C051.

Businessman—Residences NYC/Hamptons/Fla, seeks petite, slim, Christian female, 35-45, for caring relationship. Non-smoker. Photo, appreciated. POB 927, Bowling Green Sta, NYC, 10274.

Very Pretty Company President—29, 5'3", 105, shapely, green eyes, who enjoys movies as opposed to film, the Mets and not the Met and "Dallas" instead of Channel 13, seeks active, fun, nice guy with non-artistic interests. I love my life; now I want someone special to share it with. Photo, please. NYM Y950.

Sparkling Hazel Eyes—Ablaze with laughter, desires successful, committed man, 31-45, with integrity and humor, for friendship and forever. NYM Y951.

Sultry, Tall, Spirited—Professional, Jewish beauty, 26, seeks gregarious soulmate. Photo/phone. NYM Y963.

Abandoned Puppy—Shivering and wet under the Brooklyn Bridge. I have a weakness for bones, fights and a beautiful, intelligent woman, 20-32. Honestly though, I'm writing this for the bum who threw me out - otherwise he'll never let me back inside. Note/photo, please. NYM C061.

Blond, Blue-Eyed Knockout—25, has learned there are circumstances where even the most desirable women can have trouble meeting suitable men. The combination of being self-employed, and not much of a drinker has made me New York's best kept secret. If describing yourself as very attractive, successful, warm and sincere is an understatement, we have a lot in common. (23-32 only) Note/phone/photo, a must. NYM Y964.

Natural Foods Guy—34, 5'7", seeking a single woman who's sensitive, warm, down-to-earth and fun to be with - like me! I enjoy biking, yoga and movies. Take a chance and write! NYM D729.

Sophisticated Intelligent Beauty—Educated Businesswoman, 41. Enjoys the arts, athletics, successful; seeks accomplished, financially successful, intelligent, Jewish male, 40-50, for fun, caring, possible relationship. NYM Y965.

Male Jewish Physician—31, attractive, slim, sensitive, and at times a bit shy. Seeking female with genuine warmth, for lasting relationship. Photo. NYM Y978.

Bright, Refined, Vibrant—NJ lady, seeks friendship of tall, professional, Jewish NJ/NYC man, 65-75. Photo. NYM D751.

Full-Figured?—Tall, reportedly smart, often funny, decent-looking guy, 42, seeks gutsy, sensitive, fit lady who is full-figured/voluptuous. NYM D737.

Reasonably Distinguished—Bearded, pipe-smoking, successful attorney, only 50 years old. Enjoys music, literature, ideas, drives, chess, good conversation, wine and fine food. Seeks bright, attractive woman for friendship, conversation, companionship, hugs and sensual love, forever. Phone and detailed letter, please/photo not necessary. NYM C068.

Pretty, Fun Female—I am 28, 5'7", athletic, well-educated, Jewish. Enjoy city, country, sports, travel, movies. Are we compatible? NYM Y970.

Beautiful, Jewish, Green-Eyed Blond—Thin, sophisticated, 29. Loves warmth (sun, emotional, body); both physical/aesthetic sides of life, as participant/spectator. Seeking chemistry with an extremely accomplished, sincere, caring man, under 38. Photo, a must. NYM D738.

Attractive Lady Architect—35, slender, 5'7", fair blue eyes, successful, warm-hearted with varied interests, seeks fit, intelligent, affectionate man with character, 30's-mid 40's, for friendship, romance and maybe more. Note/photo/phone. NYM Y971.

It's A Wonderful Life—A movie with real meaning Single, white Christian female, 28, 5'5", 120 lbs, attractive, warm, intuitive, family-oriented. Seeks male (27-36) for serious relationship. No drugs. Note/phone. NYM C069.

Ex-GQ Model—Attorney, 28, unpretentious, funny, genuine, athletic, with a sense of adventure, seeks pretty, slim Jewish woman who's personable, spirited and cultured. Photo/phone. NYM Y967.

PhD Scientist-Business Executive—46, 5'8", seeks very well-educated woman, 35-45. I like sailing, dancing, theater, chess, computers. NYM C071.

Adventurous, Successful Executive—Male, European-educated, world traveler who loves the excitement of the unconventional and life's challenges, 57, over 6'. Would like to meet attractive, tall, elegant businesslady, 30-40, who knows she is sparkling, exciting and has sense of humor. Photo/bio, a must. NYM Y973.

Charming Man—37, 6', slim, fair, very fit, Jewish. Own consulting business, PhD. Active in martial arts, enjoys movies. Seeks compatible woman. POB 8073, FDR Sta, NYC 10150.

Multifaceted Woman—Character, wit and beauty. Mid 40's, single mother, seeks stable, secure, man of parts, to age 60. Photo/note/phone. NYM D742.

Attractive, Sensitive Male Lawyer, 26—Looking for the woman of his dreams. Photo, please. NYM D743.

Foxy, Sexy Jewess—Petite, dark, 37, intense, giving. You are handsome, Jewish professional, 32-42, desiring romantic union. Photo, a must. Bio/phone. NYM D744.

Happy, Creative, Sharp—Female, Jewish attorney, 29, who is playful, affectionate and prefers classic styles over fads. Ready to build future. NYC/Westchester/CT. NYM C074.

Healthy, Handsome Male—35, seeks honest, very beautiful, Scandinavian-type blond or deep dark beauty, 22-26, for the best in life. NYM C063.

Terrific, Accomplished, Warm— Intelligent, lady, 40's, with zest for life, seeks great man with all that plus. NYM D733

Hope This Works!—Tired of the singles scene and meaningless relationships? So am I. I'm 30, attractive, male, 6'2", 195 lbs. Seek 25-30ish, "normal" woman - in good shape, enjoys life and wants to settle down. Send photo/bio/phone, a must. Lets meet, who knows? NYM C064.

Fire, Finesse, Style—Looks, brains, seeks same in professional, silly/sage, loving Jewish man, 35-45. NYM D734.

Very Handsome Wall Street Exec—Jewish 26, 5'9", searching for special, intelligent, very attractive, slim woman to share interests in cycling, body building, travel and fine dining. She should have a great sense of humor as well as being socially and intellectually balanced. Non-smoker. Note/photo/phone. NYM C065.

Extraordinarily Attractive Trekkie—Golden-eyed, earthy, 5'8", brunette with a room-lighting smile. Seeks successful, lively man, 38-50. NYM C066.

Better Than a "10"—I'm an "S to the sixth power" - a savvy, successful, sexy, super-attractive, self-assured, slim, 5'5" blond who excels at skiing, dancing and tennis (wicked first serve), loves horseback riding and sailing (I passenger well). If you can handle all that, plus an irrepressible sense of humor, then do write - if you are my, 40 plus, male counterpart. Send bio and photo. NYM D735.

If You're A Man Who Remembers—When bus drivers made change, old math, dancing cheek to cheek, the meaning of courtship, let's talk. NYM D745.

Female Psychologist, Successful—Busy, secure. Other talents: loving, dancing, tennis, creative, natural cooking and music. Need creative man to love and dance with me. Phone/photo. NYM D701.

Waiting To Love—An elegant, tender, sparkling woman with an enchanting mind. This affectionate, successful, well-educated, refined-looking man, late 30's, wants to cherish and be cherished by the woman with whom he would share a home, family and life. Photo, please. NYM Y974.

Jewish Male—27, good sense of humor, tends to see things on the lighter side, enjoys movies, TV, time together, and prefers jeans to suits. Seeks female counterpart. Note/phone/photo. NYM Y975.

Dentist, 34—Dependable, financially secure, seeks marriage-minded, Scandinavian lady. Respond - photo. POB 1429, Madison Sq. Sta., NYC, 10159.

NJ Mom And Son, 5 Years Old—Looking for pal. Mom is 5'11", slim, attractive, blond, spiritually evolving, entrepreneur, non-smoker, non-drinker, veggie, friend of Dr. Bob, athletic. Pal should be available male, 35-55, with similar interests. Photo/phone/bio to: POB 263, Little Falls, NJ 07424.

Attractive, Witty, Rubenesque—European born, Jewish female, seeks male, up to 48. Joie de vivre, a must. NYM Y976.

Exceptional Man—Seeks female counterpart. 6'2", 200 lbs, successful Jewish businessman, 39. I'm a Manhattan resident and I like the better things that life has to offer. My varied interests include theater, fine restaurants, travel, most sports. I like spontaneous activities such as a moonlight walk on a secluded beach. Looking for a very special lady to share my most precious commodity (me). Please send recent photo/note/phone. NYM D749.

Gentle, Compassionate, Loving—Woman - I need you! I'm an attractive, successful black man, 34, highly polished, in excellent physical shape. Because of deep emotional hurts, it seems I've lost my ability to love. I have been lonely a very long time. Sometimes I just need to be held. Sometimes I need to cry. Always I've needed you in my life; please show me how to stop love from passing me by. Age/race open. Photo. NYM C078.

Blond, Leggy—Model type, European, tennis player, well traveled, entrepreneur, living in NYC by day, LI on weekends, seeks tall, handsome, sophisticated, professional man, 35-45, for dreamy nights, sipping wine by an open fire, cultural pursuits, fine dining and more. Phone/photo, a must. NYM Y977.

Very Attractive, White Christian—34 years, bright, honest, outgoing, sincere. Seeks single, white male, 5'10" plus, good-looking, fun-loving, to share special times with. Please send note/phone/ photo, an absolute must. NYM C075.

Truly Attractive White Male—29, 6'1", 185 lbs. Ambitious, creative, street-smart. Seeking a relationship with a very attractive, sensitive, black or Latin female, 25-35, who enjoys dancing, Italian food, good conversation and romantic evenings at home. Photo/phone plus note, a must. NYM C077.

Handsome, Brilliant, Witty—Male. Educated, very athletic; seeks similar qualities in real woman, 24-34. Photo, a must. NYM C076.

Green-Eyed Lady—Professional, very attractive, 34, seeks attractive, bright, warm, loving friend. Talk to me. Photo, a must. NYM Y979.

Concert Pianist—Teacher, male, 39, Ayn Rand admirer, seeks female. NYM Y980.

Former Classical Musician—Now an entertainment exec, 31, seeks athletic Jewish woman, 25-35, to share my love of fine arts, movies, museums and exploring NYC. Sense of humor and romance a must. Note/photo, please. NYM D750.

Irresistible, Beautiful, Vivacious—Slim, 29 years old, 5'4", Jewish professional. Sincere, diverse interests. Enjoys country and city living. NYM Y981.

The Holidays Are Here—I suddenly know what's missing. A man of wit, intellect, integrity, over 38, with a passion for life and a petite, pretty brunette. This one is smart, sexy and fun. An athlete who cooks, loves movies, music, theater, her work, people, and maybe you. Please respond with note/phone/photo. NYM C073.

Lioness Skulking About For A Mate—39-year-old, slim, sure-footed, Northern NJ *creature prefers big, strong partner* interested in theater, ballet, music, the ocean. Should have good grasp of the *absurd, subtle sense of humor and sensible* three piece suit point of view. NY or NJ okay. Note/photo/phone, please. NYM Y982.

ANNOUNCEMENTS

Seeking New Friends—Second marriage; would like to meet other couples, age group: 45-60. NYM D728.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 577

BY MARY ANN MADDEN

As I sit waiting for the light to turn green, I suddenly remember that I've left the stove on. This kind of thing happens to me all the time. I cannot, of course, recall with precision whether I have left anything in the stove or on it. I sit, my mind windy with inertia, horns blatting fearfully in rows of cars behind me. Should I turn back? I am late for the appointment with Gerald. I look at my hand on the steering wheel. A stranger's hand: the ring twisted and loose on the finger. Why am I here?

Above, a painful extraction. Competitors are invited to invent a paragraph (the opening one, if you choose) of a short, albeit not very good, story written in the first person.

Results of Competition 574, in which you were asked to provide a fanciful definition for one word beginning with the letter "I."

Report: First, I should like to say, you're a downy old bird, Eliot. Now. Directly to the duplications: **impudent**—chewing gum for elves. **idyll**—poem written at leisure in bucolic setting. **ichthyology**—theory that there is something fishy about all religions. **inchoate**—student at excellent prep school. **intuition**—fee for attendance at same. **investigator**—Wall Street committeeman. **iambic**—verse written with a ballpoint pen. **imposter**—fake ravioli. **insect**—member of exclusive fraternity studying entymology. **indigent**—well-mannered Pakistani. **iota**—small dent in a foreign car. **ithmus**—holiday celebrating the birth of a religious leader who walked on land, not water. **Icahn**—god of corporate mythology. **idiom**—unclever mantra. **inbred**—croissant. **i-beam**—cockney flashlight. **incarnation**—to come back as a can of milk. These represent the best-phrased of oft-repeated and variously defined words. Others exist. Two examples: **important**—relative from the old country. **illegal**—a sick bird. The latter, aside from defining the wrong part of speech, joins the former in a common failing (not necessarily a basis for elimination from published results, but a failing) in that it is not so much redefined or punned as, um, transliterated or parsed. In general, this makes for an entry too on-the-nose for ingenuity. Or funniness. And that's what we like here: funniness. Hoping you the same. And that you are having a happy holiday. Filled with downy old birds.

First Prizes of two-year subscriptions to "New York" to:

incur—to acquire an undesirable dog.
Rick W. Burke, Ho-Ho-Kus, N.J.
sp. ment.: Patricia Simmons, Oldsmar, Fla.

Indianapolis—Native American naval academy.
Daniel Cohen, N.Y.C.

itching—the Tibetan Book of Dermatology.
Jay Livingston, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

ignominy—the humiliation of being a troll.
Eric Hart, Miller Place, N.Y.

immobile—gas station closed for repairs.
Dean George, Hartsdale, N.Y.

impeach—to charge a really nice guy with wrongdoing in office.
Barbara Burke, Ho-Ho-Kus, N.J.

And Honorable Mention to:

Isosceles—Greek god of romantic triangles.
Lester Krumholz, Hyde Park, Mass.
sp. ment.: Frank Stein, Kokomo, Ind.

inviolable—secure from attack by a contrabassist.
Dinnie Martinson, Wheaton, Md.

Indy 500—Hoosier Social Register.
Adam Doyle, Burke, Va.

Indian runner—Rajah Bannister.
Cindy Strife, Washington, D.C.

impresario—member of opera company responsible for ironing the costumes.
Ellen Kaplan, Forest Hills, N.Y.

International Date Line—"What's a nice girl like you doing . . ."
Peter Filichia, N.Y.C.

icing—shooting a cupcake from one end of the rink to the other.
Carl Wolfson, New Orleans, La.

intromission—unscheduled break in a pornographic movie.
John Hostetter, Tucson, Ariz.
sp. ment.: Kathy McGraw, Arlington, Va.

Izod—god of T-shirts.
similarly: Lisa Choy, N.Y.C.;
Billy Bloom, N.Y.C.

idol—statue of imitations.
Mary Beth Wilcox, Tiverton, R.I.

inequity—the charge of unfair labor practices by an actors' union.
Scott Martinson, Wheaton, Md.

inheritance—dead giveaway.
Linda Giordano, Florence, Ala.

incest—sibling rivalry.
Cathy Staff, Plymouth, Mass.

incidentals—temporary bridgework.
Greg Gottlieb, McLean, Va.

intercontinental—loss of control of a trans-American flight.
Marion Klugman, Havertown, Pa.

icicle—bicycle built for me.
Kevin Burford, Forest Hills, N.Y.

Italic—Roman powder originally used at the Baths of Caracalla.
L. R. Myers, Jackson, Miss.

indebted—due unto others.
Paul Giordano, Florence, Ala.

ice cap—bellhop at the Nome Hilton.
Janet Macia, Arlington, Va.

impairment—to be confined atop Mt. Ararat during a heavy rainstorm.
Jay M. Tischenkel, N. Miami, Fla.

impeccable—bird-proof.
Kay O'Reilly, N.Y.C.

ice gull—cold duck.
Nancy Dow, Sterling, Va.

impregnant—Queen Mab.
Wendy Gottlieb, McLean, Va.

insouciance—summoning a gravy chef from the dead.
Carm Greco, San Diego, Calif.

interpages—between the sheets.
Clarita Mrena, Chevy Chase, Md.

Isis—Egyptian goddess of sherbet.
Young J. Leighton, N.Y.C.

ice tongs—gang handling protection in Chinatown.
Shannon Tutt, Duncanville, Tex.

indecisive—under the whether.
Wayne Dow, Sterling, Va.

inning—a drinking spree.
Carolyn Sonnenschein, N. Miami, Fla.
Abe Abramowitz, Bayside, N.Y.

interchange—money for tollbooths.
Steven Scher, Bronx

induce—to bring on labor resulting in the birth of twins.
Lynne Lotierzo, Huntington, N.Y.

icicle—period in the 1960s known as "the me decade."
Charles Almon, Brooklyn

ID card—name tag used at psychologists' convention.
Cire T. Vernazza, Brooklyn

ilk—a sick elk.
Gregory Greenberg, N.Y.C.;
Ron Green, Somers, N.Y.;
Gary Tutt, Duncanville, Tex.
sp.ment.: Mickey O'Neill, Bronx

ice blind—through a glacé, darkly.
Zachary Klurfeld, Arlington, Va.

isogloss—Chap Stick.
Tom Noone, Arlington, Va.

immense—huge gathering of persons with 170+ I.Q.
Henry Burke, Scranton, Pa.

Indian club—Young Men's Krishnan Association.
Rhonda Giordano,
Pensacola, Fla.

indentured—sharper than a servant's tooth.
Joe Scazzero, State College, Pa.

insecticide—the act of a bug taking its own life.
Tom Robinson, N.Y.C.

irrigate—to annoy by dousing with water.
Jan Leary, Chicago, Ill.

iconoclast—TWA's new preferential seating.
Anne Sager, N.Y.C.

ice table—floe chart.
Chris Doyle, Burke, Va.

interlude—the pause that depresses.
Lori Martinson, Wheaton, Md.

impediment—foot injury.
Tova Tarshish, Chicago, Ill.

insipid—the taste of new Coke.
John Conti, Boston, Mass.
sp. ment.: T. H. Scherman, Gillette, N.J.

inundated—overthrown by the Sisters of Mercy.
Trevor Tutt, Duncanville, Tex.

insole—filet of shoe.
John Boshier, Centreville, Va.

investiture—ceremony at which a two-piece suit becomes a three-piece suit.
Todd D. Ellner, Portland, Ore.

irrevocable—incapable of being sung, *e.g.*, "The Star Spangled Banner."
Ghislaine Bauernfreund, N.Y.C.

interpol—chain of Slavic funeral homes.
Louise Jackson, Tiverton, R.I.

ill will—document contested by minor beneficiaries.
Alicia Ann Chomo, Wilmington, Del.

isotope—to guzzle heavy water.
Lottie Lisle, Alexandria, Va.

inalienable—sacred rights of Martians.
Jennifer J. Wollan, N.Y.C.
sp. ment.: Jim-Bob Williams, N.Y.C.

insecticide—lettuce spray.
Herb Martinson, Wheaton, Md.

idyllic—*of or pert. to* the perfect pickle.
Lisa Giordano, Chattanooga, Tenn.

ironic—unexpectedly metallic.
Tom Walz, Bernardsville, N.J.
sp. ment.: Ann Steiner, N.Y.C.

inconsequential—not in chronological order—but who cares?
Ruth Migdal, Brooklyn

in toto—the whole dog.
Tony Lang, N.Y.C.

imitable—slavishly following rules for place settings.
Pat Murphy, Utica, N.Y.

infantile—a chip off the old block.
John Janousek, Nutley, N.J.

incipient—an early tendency to banality.
Anna Lance, N.Y.C.

ileum—intestinal section between the agamemnon and the menelaus.
Patricia Ryan, Ivoryton, Conn.

imperator—mischievous child ruler of Rome.
Mary Burke Tracy, Scranton, Pa.

insinuator—small furnace for burning poison-pen letters.
J. N. Knebels, Phila., Pa.

inker—Peruvian printer.
Candy Zakrzewski,
Teterboro, N.J.

ibex—list of rare birds arranged in alphabetical order.
Alice Henry Whitmore, N.Y.C.

idiot savant—foxymoron.
Dave Tutt, Duncanville, Tex.
similarly: Don Hauptman, N.Y.C.

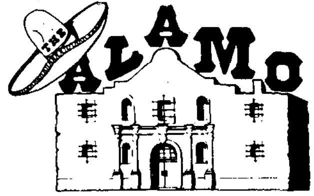
iron curtain—valance of power.
Maria Giordano, Florence, Ala.

infantry—children trained and equipped to fight chiefly on foot.
Joyce Palladine, Syracuse, N.Y.

instigate—to look into a very brief scandal.
Amos M. Mouse, N.Y.C.

incompetent—one who sends in a competition entry and fails to sign it.
Unsigned, Hicksville, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 577, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 19. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 19 issue. Out-of-town postmarks are given three days' grace. ■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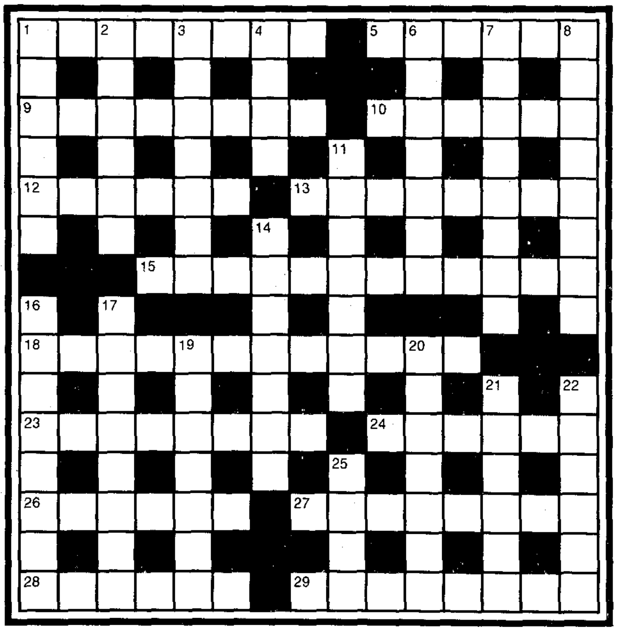
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 State it’s an unwelcome beetle. (8)
5 What the vendor wants, for turning in a mine? (6)
9 Rat-bites damaged the ecclesiastic gear. (8)
10 Prison at an end? Must arouse comment! (4, 2)
12 Former love has nervous affliction—alluring in a bizarre way. (6)
13 Caribbean isles from which we drop in explosives. (8)
15 Cowardly to criticise the bunting displayed. (6-6)
18 The classroom whipround for him? (12)
23 Flies hill-dweller to the big game. (3-5)
24 A sedate character, we hear, took up temporary residence. (6)
26 Mr. Weller and the whole company travelling west—on these mounts? (6)
27 Work abandoned for his lady love, maybe. (8)
28 Sickening, after being set free. (6)
29 Recalled a brief metaphor said to define a toothy gap. (8)



DOWN

1 Has horse and trap but set out to get a fly. (6)
2 Bacon with fat on it. (6)
3 Rigging, a sailor must be up to the mark. (7)
4 Collect one’s wages with a minor rise. (4)
6 Plump for a building like the Pantheon. (7)
7 Lit by electricity or gas. (8)
8 Try paste for the wall hanging. (8)
11 The skill needed to tackle power failure aboard. (7)
14 My holding on to Islamic name ensures financial support. (7)
16 Fish, if badly cooked, could bring on collapse. (8)
17 Insect—mite perhaps—eats half a book. (5-3)
19 Work on paper out East. (7)
20 Passages introduced into books. (7)
21 The primate’s expression of amused surprise. (3-3)
22 Port does turn out to come from South Africa. (6)
25 A Nigerian uprising headed by German, in the desert. (4)

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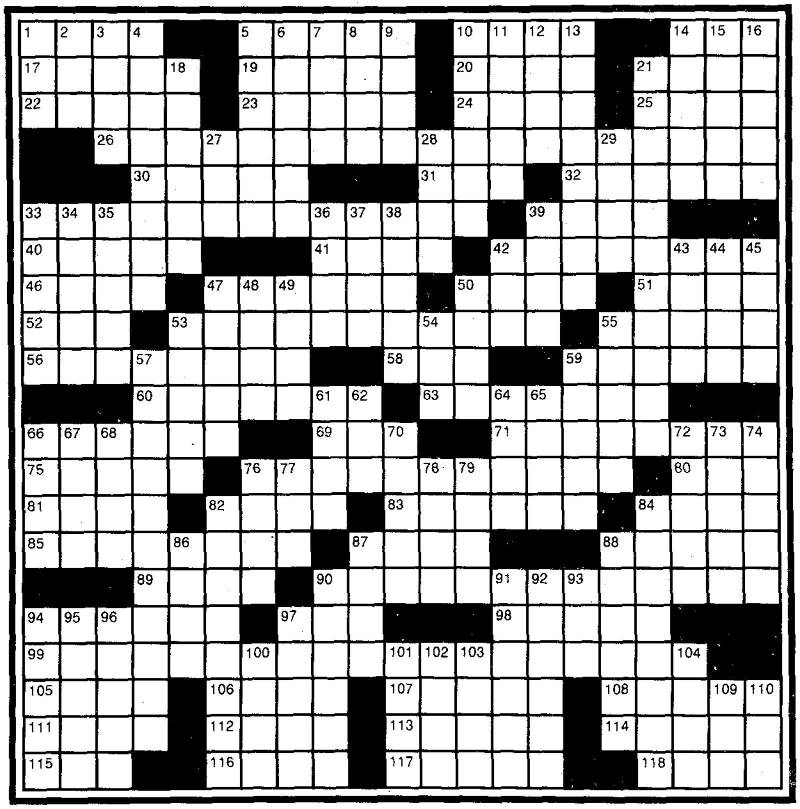
‘RETROSPETIVE ’86’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

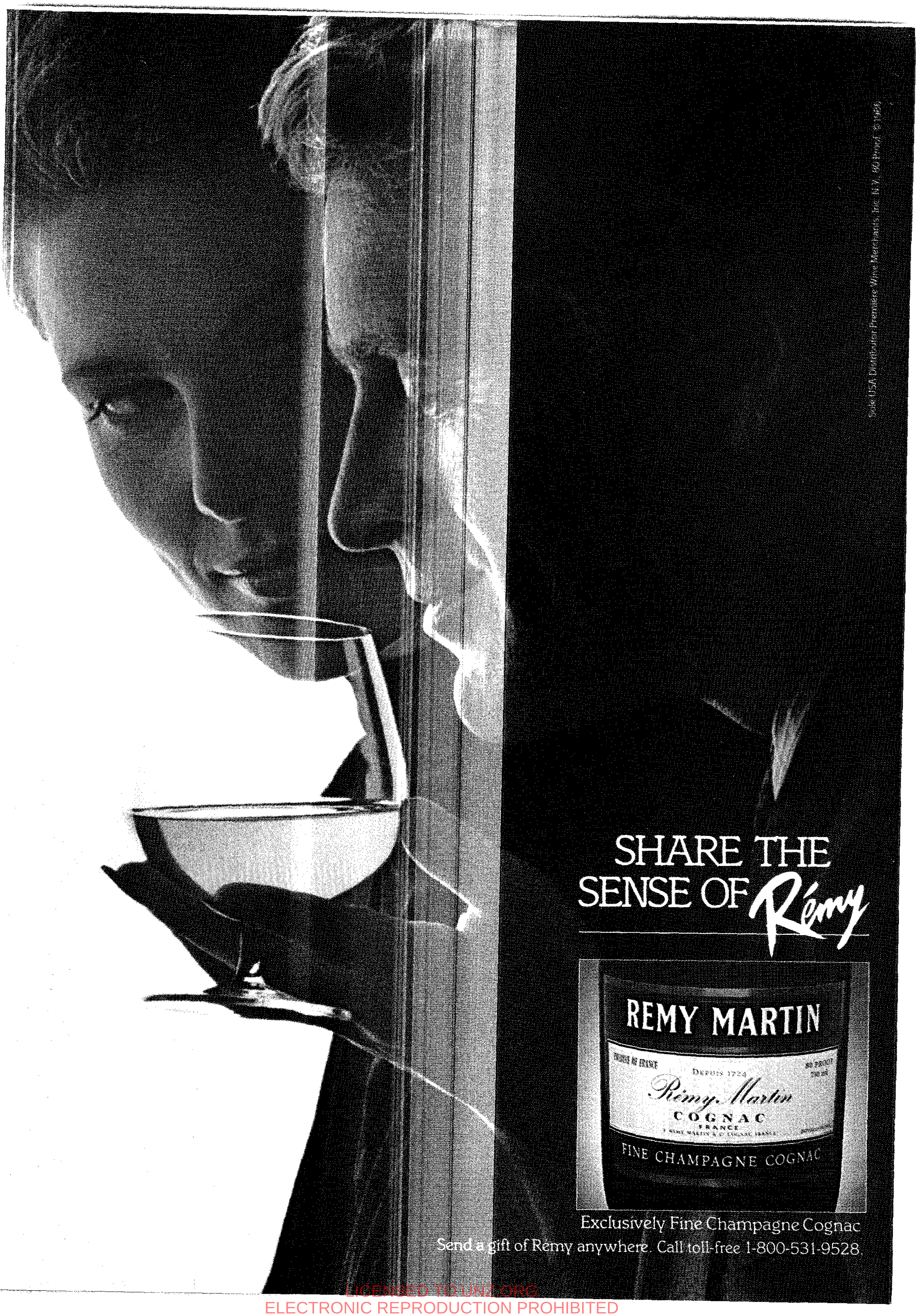
1 Trump, at bridge
5 Marketer’s stop
10 King Kong’s kin
14 Catch on
17 Spouse’s relative
19 Of blood vessels
20 Brotherly gp.
21 Famille member
22 Complete trust
23 Man from Teheran
24 “Able was —— I saw Elba”
25 As regards
26 January disaster, 1986
30 George or T. S.
31 English cathedral town
32 Weepers, proverbially
33 1986 Grammy song
39 Outside pitch
40 Young eel
41 Bullring shouts
42 Legal fee
46 Did a glissade
47 Molière maid
50 Ballet leap
51 Soprano Lucrezia
52 Sesame
53 1986 Oscar film
55 Ambulance attendant
56 Ocean barriers
58 Sweet potato
59 1986 Tony-winner Judd
60 Largest bird
63 Historical presentation
66 Astronomer in the news, 1986
69 Lifeboat must
71 Feline mongrel
75 Inoffensive oaths
76 Big Apple’s pride, 1986
80 Carioca’s city
81 Steak order
82 Staccato marks
83 Brownish grays
84 Genders: abbr.
85 Wield menacingly
87 Fireplace fodder
88 Province of Italy
89 Swordsman’s injury
90 Bride in the news, 1986
94 Count every penny
97 Frame-up, with 54 Down
98 Menotti character
99 Site in the news, 1986
105 Streamlet
106 Categorize
107 Kind of engineer
108 Take care of
111 Ah, me!
112 Celebes ox
113 Acid type
114 Peter, Paul, and Boris
115 Keep supplying
116 Loretta of country music
117 Extend outward, as feet
118 Revue segment

DOWN

1 High Moroccan area
2 Spenser heroine
3 Parisian policeman
4 Sired
5 Civil War battle
6 Cylindrical
7 Where Muscat is
8 Used the bell
9 1986 Nobelist Wiesel
10 Astray
11 Top exec
12 Frontier lawman
13 Resembling a star
14 Aladdin’s mentor
15 Trial’s partner
16 Adolescent period
18 Captain Ahab, e.g.
21 1986 honoree
27 Illuminated
28 Electrical units
29 Comics cavewoman
33 Seats at bridge
34 J. R.’s mother
35 Walled city of Spain
36 Barking sound
37 Paella pot
38 Composed of coral shoals
39 Before gamma
42 Fun rm.
43 Greets silently
44 Viking name
45 Well-off
47 Daft
48 Caesar’s highway
49 “—— Fan Tutte”: Mozart
50 Iwo ——
53 Sahara stopovers
54 See 97 Across
55 Booby traps
57 1986 Emmy series, with “The”
59 Causes to stop
61 Heifers
62 It’s for horses
64 Dickens’s Sairey
65 End of a Confederate signature
66 Thyme, for one
67 Seaweed substance
68 Julie Christie role
70 Copter blade
72 Salad green
73 “We —— please”
74 “Do You Know the Way —— Jose?”
76 Raid the fridge
77 Biblical verb ending
78 Sitar music
79 Hindu —— (mountain range)
82 Garbage-grinding device
84 Putridity
86 Rhett’s last word
87 Gooseneck
88 Taken aback
90 Harem honcho
91 Hot cereal
92 Provide work for
93 “Too-Ra-Loo-Ra-Loo- ——”
94 Minor squabble
95 Put on ice
96 Pass along
97 “Childe Harold” poet
100 Not filleted
101 Cloverlike plants
102 Nerd
103 Money is its root
104 Deck wood
109 Prefix for cycle
110 Kiln: var.



Solutions to last week’s puzzles appear on page 136.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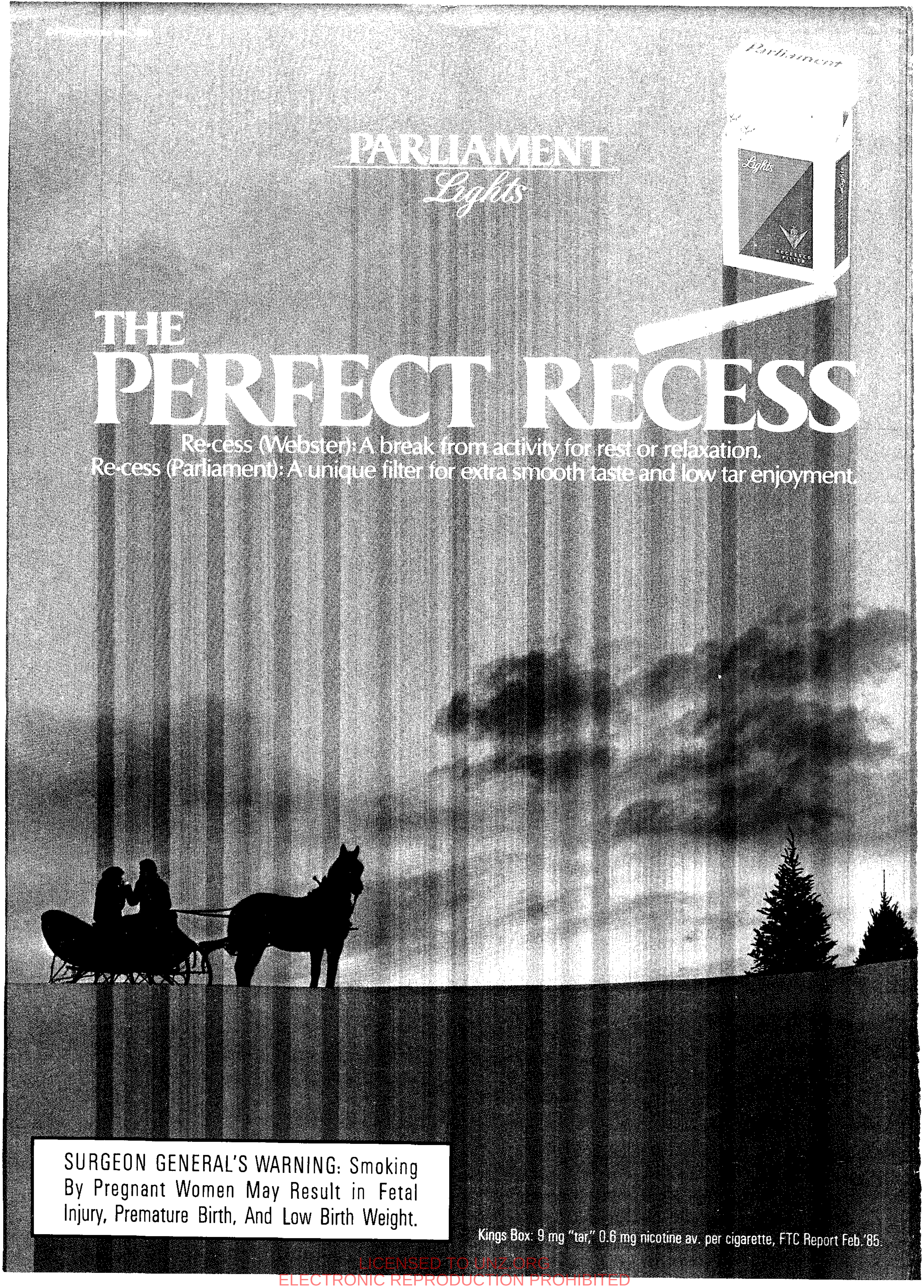

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